

THE
ARCHITECTURAL RECORD

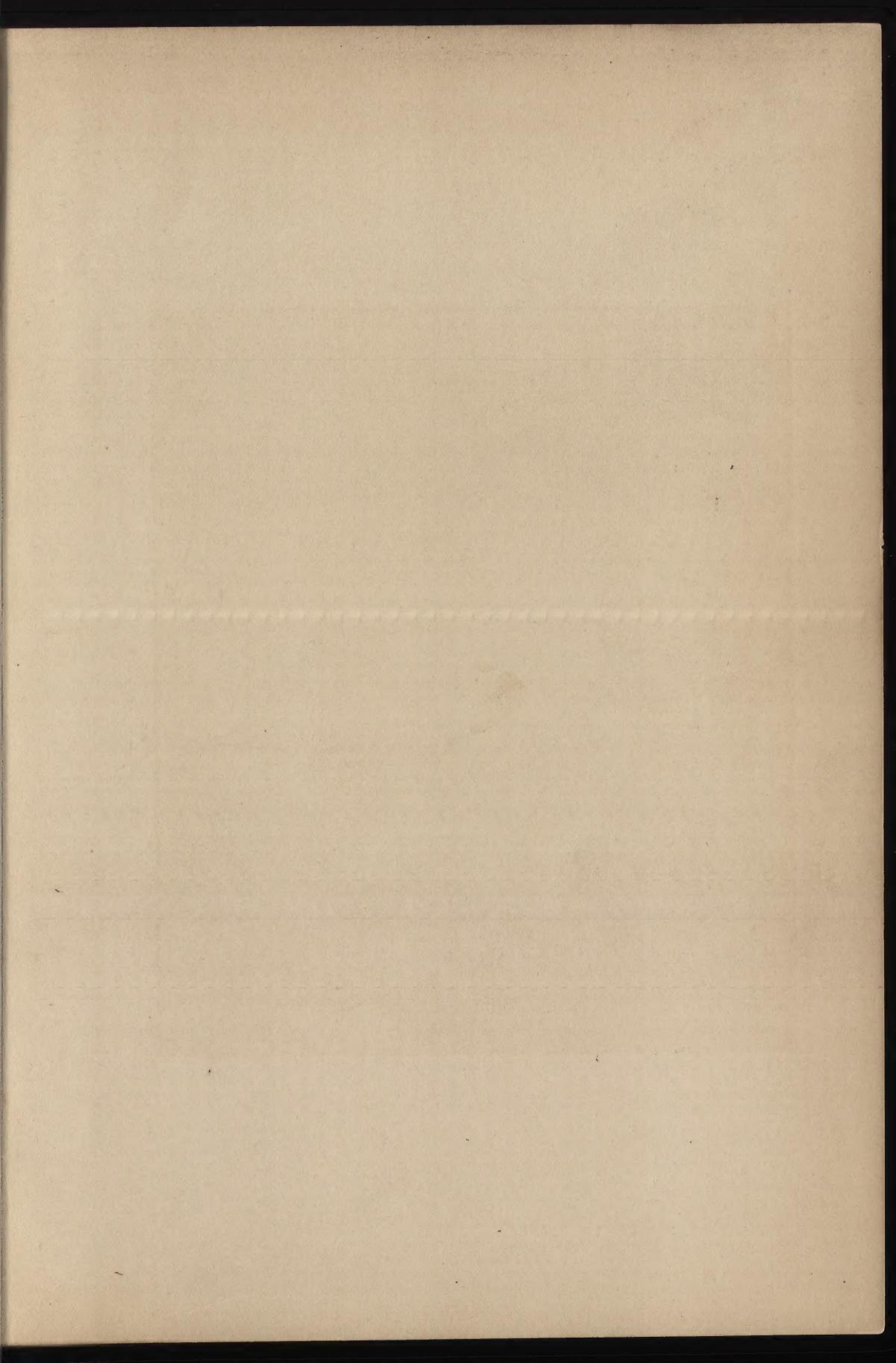
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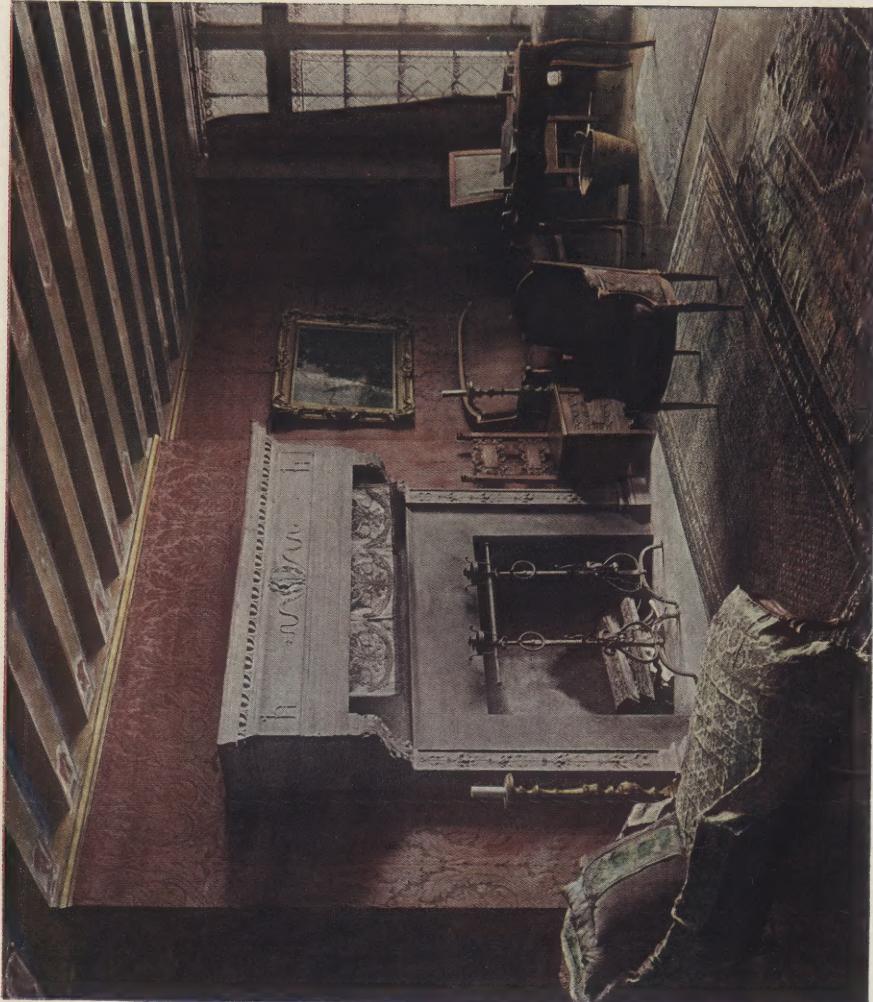
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LIVING-ROOM IN RESIDENCE OF NORMAN HAPGOOD, Esq.

EAST 73D STREET, NEW YORK CITY

CHARLES A. PLATT, ARCHITECT

THE ARCHITECTURAL RECORD

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The American Country Estate.

The handsomely printed volume of "Great American Estates," of which Mr. Barr Ferree is the author and compiler, is a welcome addition to the growing list of books on contemporary American domestic architecture; and it is welcome for several different reasons. The most important of these reasons is that the material is selected from one consistent and significant point of view. As its name implies, the book has been prepared particularly for the purpose of illustrating American country estates—that is, American country houses, which are surrounded by a large amount of land, and which have been designed somewhat with a view to this environment. Houses of this kind must always be the consummate type of domestic architecture. Just as they are on the one hand the expression of the finest and fullest sort of domestic life, so on the other they offer to the architect peculiarly satisfactory opportunities for complete and mature design. It was consequently an excellent idea to group together these different estates, with the result that a reader could obtain between the two covers of a book, some notion of what has been achieved in the way of associated landscape and residence design.

With a few exceptions these "great American estates" are the creation of the past ten years. The majority of them are probably not more than five or six years old. Formerly the well-to-do American satisfied his craving for coun-

try residence with a villa at Newport or elsewhere. These villas sometimes assumed "palatial" dimensions, and were decorated on a scale of princely splendor; yet they remained none the less villas—country houses erected for habitation during a few months in the summer and generally surrounded by a comparatively small amount of land. But of late years Americans who could afford it, have been showing a disposition both to live in the country for more than the few summer months and to take more pleasure in the characteristic occupations of country life. The villa with its few acres of land no longer satisfied their needs. They wanted big country places, equipped with all the conveniences and properties belonging to the great English estates. Mr. Barr Ferree's book shows the manners in which they have satisfied this want. It does not, indeed, contain all the characteristic examples of this type of domestic architecture; and it comprises a number of houses, which, with their grounds, cannot by any stretch of the meaning be dignified by the word "estate." Still the book undoubtedly illustrates most of the examples of big American estates in the East, and it gives one the opportunity of making certain general comments on the tendencies exhibited by the design of these country places.

The most obvious comment is that these "great American estates" are estates more by way of assumption than by

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way of architectural achievement. They are, indeed, large enough and conspicuous enough to be called without exaggeration an estate of the country; but in certain other respects they have failed to qualify for the dignity, and have remained, from the point of view of architectural design, more in the lowly position of villas. When a villa is being built upon an acre or two of land, the house is, of course, the thing, and whatever treatment the grounds receive is wholly subordinate to the situation, the scale and the composition of the building. On the other hand when a residence is erected on an estate of five hundred acres, the house should become merely an incident in the lay-out of the whole estate. The land should be planned in reference to all of the requirements of the owner, and the location and the design of the house should be subordinate to the exigencies of such a plan. The lay-out would bring with it inevitably a certain treatment of the grounds in the immediate vicinity of the house, and of the flower-garden, into which the house, like any other architectural feature, would be settled. It is evident, however, in the case of these American "estates," no such course has been followed. They have been laid out much as the villa plots of two or three acres used to be laid out. No sufficient advantage has been taken of the fact that the owner of the estate controls probably all of the surrounding landscape, and is in a position to take the whole of the estate as his unit of treatment. The design of the house is not adjusted to the lay-out of the land. On the contrary, the lay-out of the land is adapted to the location and the design of the house—both of which are selected or prepared without much reference to the plan of the estate considered as a whole. It is the house which the American considers first, last and always—no matter whether the house be a villa or a palace in a park.

The overwhelming majority of American house-owners would undoubtedly fail to appreciate the force of any criticism of American methods of design,

which was based upon the foregoing limitation. They would take it as a matter of course that the house was the thing, and that any landscape treatment should be subordinated to the design of the house; and the attitude which they have instinctively taken in this matter is the natural result of their whole point of view towards country life. The owners of the big English estates live in the country, and sojourn for some months of each year in the town. The owners of the large American estates are still essentially townsfolk, who are only sojourning for a few months of each year in the country. The period of this sojourn is longer than it used to be; their houses are kept open all winter, and are occupied frequently for week-end parties. Still their relation to the country remains essentially casual and artificial. They raise a few vegetables for their own table, a little corn for their stock, as many cows and horses as they need for their own use, and flowers enough to decorate their houses. These things are merely the conveniences and properties of country life, the care of which is turned over to hired employees. The point of view is as different as possible from that of an English country proprietor, who generally derives an income from his estate, and is attached to it by all sorts of family and personal ties, and whose house has settled down into an architectural efflorescence of a neatly parted and combed landscape.

To the well-to-do American, on the other hand, his estate is only one of the spoils of his financial conquests. He may take a genuine interest in certain country sports; but beyond that in "returning to the country" he is merely adapting himself to a tradition, which his common sense tells him is a good thing for himself and his children. The country means to him a country house within an hour or two of New York; and the architect whom he employs, inevitably adapts himself to his client's point of view. The estate generally contains a hill overlooking the surrounding country, which is the inevitable site of the dwelling, because our

American barons, like the feudal nobility of old, prefer to perch their castles high, and have their domains at their feet. They wish to see, and to be seen. The house becomes the most conspicuous object in the landscape, and the pervading purpose of the landscape design will be to give access to the house, and when there to command, the view. Indeed as a rule nothing more than this is possible. The crest of the hills rarely contains enough space for any very elaborate and well-organized landscape treatment. The garden is merely an incident to the view, and its minor beauties cannot compete with the great effects of distance, of sunshine and shadow, of cloud and foliage, of varied colors and solid form, which a fine big view offers. Of course there are many estates, the residence whereof is situated on comparatively level ground, and in which a better opportunity is provided to design a house and garden, the aesthetic purpose of which is less spectacular and more domestic and substantial; but these opportunities betray just as plainly the pre-occupation of the owner and the architect. The grounds are generally slurred. The garden and the other landscape accessories are inadequate to the scale of the house. The buildings and the architectural "features" and furniture are too conspicuous in the total effect. The planting is for the most part ill-managed and insufficient. One rarely gets any sense from these estates, as one does from the Italian villas and their gardens or from the English country mansions, that the architecture belongs to the landscape. In the case of the Italian villas, their propriety as country houses is fundamentally a matter of intelligent design. In the case of the English mansions, it is fundamentally a matter of persistent and wholesome country life on the part of their proprietors. But whatever the cause, the result is a harmony between the house and its environment, which results neither from a mutilation of nature on the one hand, nor from any architectural irregularities on the other.

The comparative ill-success of Ameri-

can landscape design is partly due to an artificial point of view toward country life, which gives it the appearance of a from-Saturday-till-Monday variety-show; and it is partly due to the inexperience of American architects in this branch of design. They fully intend to tie their houses well into the landscape, and give the immediate natural surroundings of the house a pleasurable and habitable form; but they have to contend with many difficulties. The American landscape, even in the older parts of the country, is generally unkempt, and does not lend itself as readily to formal treatment as does the typical English or continental landscape. The owners of the big estates rarely appreciate the scale, on which the landscape architecture should be laid out, and the patience which is necessary to obtain a complete and consummate effect. They want ready-made estates. Finally, the leading American house architects have, with a few exceptions, a good deal to learn about the technique of landscape design. So far as the large house itself is concerned, a convention has been established which is in the main a good convention, but the designing of gardens is still in an early experimental stage. The stage properties are collected in abundance. There is no lack of pergolas, fountains, well-heads, gazebos, statuary, and pottery; but as like as not they are indiscriminately placed. The architectural features are, however, generally somewhat better managed than the planting, which frequently looks as if an Irish gardener had been given some vague general directions, or as if the lady of the house had considered that it was a woman's business to make the garden green. As a matter of fact, however, the lady of the house, in case she has her own way, generally paints the garden yellow and red rather than green. Her idea usually is merely to get as much bloom as possible; and this she does at a sacrifice of those masses of foliage, which are absolutely necessary to give mass, body and depth to a large garden.

We Americans are too apt to be-

lieve that we can achieve a complicated and admirable result merely by virtue of good intentions. We assume that because the owners and the architects of these large estates have sought in good faith to rival the classic examples of landscape architecture, and because in so doing they have created houses, gardens, and estates, according to some sort of a general plan—we assume that because they have tried to do these things that therefore they have already succeeded. But these first attempts should be regarded not as successful achievements, but as well-intended experiments. Before the experiment can reach the stage of mature and finished accomplishment, the owners of these estates must have learned to live in the country, and have come to regard their estates as something more than the spoils of their triumph and as the scenery of their social exploits; they must have learned literally and metaphorically to cultivate their gardens. Country life, if it means anything except a vacation or a shifting of the scene for a round of city sports, should mean a patient, leisurely, submissive, and even a contemplative habit of mind. Nature cannot be hurried or bullied or bought into yielding her fruits, intellectual or material; and the owners of these country estates have hitherto been as a rule trying to buy their way into her treasure-house. With the help of their architects they have made a fine show of succeeding; but no matter how much the owners of these houses mistake the appearance of success for its reality, it is very important for American architecture, that disinterested observers should not make the same mistake.

It would be equally a mistake to believe that the design of American country estates has made an entirely false start. Undoubtedly the chief concern of their designers, both as regards the interior and the exterior of the houses, is to make a fine big show—and once this show has been obtained they do not stop to consider how far this splendor of appearance is likely to prove

permanently satisfactory. As a matter of fact it is sure to be as little satisfactory in the long run as any other stage-setting. Life in a millionaire's "colony" at Newport may be turned into a spectacle, but genuine country life must become something else. None the less it has for the present a certain kind of suitability. It pleases the tastes and meets the needs of the people who own these estates; and it performs these services in a way which is on the whole aesthetically meritorious. The American business man wants the strong sensation of magnificent domestic surroundings; and he believes that he can make this magnificence authentic by deriving it from the forms and reliques of European palaces. Neither are the fruits of this conviction so inappropriate as they seem. The American millionaire sometimes controls resources, as large as the personal revenues of a European prince; and he possesses by right an analogous, if not a similar, social outlook. If he has no social inferiors, he also has no social superiors. He is free to express his tastes without the fear, which a European "bourgeois" must always feel, of being presumptuous and ridiculous. When such a man finds himself in the possession of more money than he can spend, it is no wonder that he adapts his habitation to his income rather than to his occupations and customs. He is full of the pride of life and the self-confidence of success, and has no one to consult but his wife.

Of course he may have to consult his architect also; but the architect has no call to emasculate the aesthetic ambition of his client. He can only accept a condition of this kind and make the best of it. His first duty is to design and decorate a house, which will please and interest its owner, not only because he has no chance of personal success on any other footing, but because it is right and appropriate that a man's house should be the sort of thing a man likes. If the sort of things a man likes is hopelessly meretricious, an architect can decline to fill the bill, but if he agrees to fill the bill, he is also obliged to cut the

clothes to fit the man. Then the architect himself is not prone to be a person of ascetic tastes. As like as not his preferences will run in the direction of the "stunning" thing; and if his client wants a howling palace, why should he deny the demand? As a matter of fact, of course, he does not deny the demand; he merely fills it to the best of his ability; and his ability is frequently very considerable—particularly so far as the design of the house alone is concerned.

The demand of the rich American that his house and its surroundings be made interesting to him is a perfectly legitimate demand; and in the long run it will be a good thing for American domestic architecture that a positive and lively standard of aesthetic effect has been thereby popularized and established. No matter what the penalty, we do not want in this country a prevailing convention of house embellishment, whose greatest merit consists in a sort of unobtrusive refinement. Since we are young, it is better to be a little barbarous than to be prematurely discreet—particularly when it is remembered that under such circumstances our discretion would be forced and self-conscious. Assuming that the better Americans will be capable of assimilating a sound sense of the aesthetic proprieties, the barbarism may become informed without any loss of vitality. Indeed the "palatial" period of American domestic architecture is already on the wane. The newer houses, while they still proclaim loudly their owner's opulence, indicate the influence of better ideas of propriety, architectural and social; and it may be confidently expected that the future movement will run in the same direction.

While, however, the "palatial" house is losing some of its noisier improprieties, it is not the houses of the very rich, which constitute the best contemporary achievement of American domestic architecture or its best hope for the future. These houses receive most attention, because they are most spectacular, and because their proprietors are frequently the popular American heroes

of the day; but they are not intrinsically the most interesting. Their owners frequently want a good thing, and their architects are skilful; but both good intentions and skill tend to be vitiated by the fact, that whatever else the houses express, they must inevitably express superabundant wealth. Americans do everything with their wealth except to "forget it." The result is that there is too much of everything—too much gilt, too much furniture, too much upholstery, too much space, too many styles, and most of all, perhaps, too much ceiling. What these houses and grounds require is not a negative refinement, but a thoroughgoing simplification. In many cases comparative simple architectural schemes have been smothered by a multitude of irrelevant and unnecessary trappings; in other cases it is the design itself which needs simplifying. But wherever the over-richness and elaboration comes in, the great necessity with which every collection of these houses impresses the observer, is this necessity for more simplicity; and in houses built by the better American architects for well-to-do people, who are not inebriated by their opulence, one is much more apt to find designs which are simple without being attenuated.

The most interesting contemporary American country houses are apt to be the houses which cost between \$20,000 and \$150,000. When their owners spend less than \$20,000, it is rare that an architect in good standing is employed, because the fees of such an architect are proportionately larger for an inexpensive than for an expensive job. Moreover the small house-builder has an impression, which is not altogether erroneous, that the modest house does not get its fair share of attention in the big office; and even in those offices which do give their best services to the small client, it is unusual that a really complete house and garden design can be realized for \$20,000. On the other hand, as already pointed out, the owner of a country place that costs several hundred thousand dollars or more, general-

ly wants his money to make a big show with a result, which, however admirable and interesting in certain respects, betrays its hybrid origin in its flamboyant appearance. The formula for this result is a million dollars of building enriched with historical relics and tempered by architectural academies, but the house which costs between \$25,000 and \$150,000 has a fairer chance. When it is given to a good architect, which unfortunately is not often the case, it at once provides a decent opportunity without dispensing with the salutary necessity of economy. Such a house is more likely to be thoroughly designed than is the bigger or the smaller house—designed, that is, without reference either to irrelevant and oppressive superfluities on the one hand or mutilating omissions on the other. The economic scale of a house of this class harmonizes with the normal life of a well-to-do American family; and it has the chance at least of reaching the final grace and propriety of the domestic building—a propriety which is constituted as much by integrity of the owner's tastes and manners as it is by the strictly architectural skill of its designer.

It should never be forgotten that the making of the consummate residence depends as much upon the prevalence of right ideas and good taste among house-owners as it does upon the ability of the architect to design a good-looking and appropriate house and grounds. The future of American public and commercial architecture rests chiefly with the architects. Limited as they are in many directions by the ignorance of politicians, and the indifferent or mercetricious taste of business men, they are gaining the authority, which will enable them to make American public and industrial buildings edifying and beautiful or the reverse. But in the case of residences, all that the architect can do is to supply a well-formed and fitting frame and scheme to a picture which must be finished by the people who live in the house. No matter how intelligently the designer may adapt a dwelling to the manner of living of its inhabi-

tants, it will not aesthetically belong to them, until they have added to its effect the imprint of the kind of life they lead and the sort of domestic appurtenances they prefer. This is not so much the case in a country, the finest dwellings of which belong to an aristocratic class with certain common traditions as to the manner and symbols of their domestic life. In such cases the house will require only an impressive impersonality of effect, which is attainable by an architect. But Americans are individuals before they are members of any class or social group, and the individual note is necessary to any American dwelling, which is all that an American dwelling should be.

The difficulty with many interesting residences is that a good architect has either had too much or too little to do with them. In the former case the effect, however beautiful, is necessarily impersonal and perhaps a little frigid,—as if the fire had gone out in the aesthetic hearth, or the family were afraid to warm their hands at the blaze. A man should not be afraid of his own dwelling any more than he should be afraid of his butler, and a house with which its owner does not dare to be familiar may be good-looking, but it can hardly be gracious and charming. On the other hand there are many houses, the owners of which have insisted upon planning and decorating the interior and laying out the grounds with only clerical assistance from an architect; and it cannot be too emphatically asserted that this is not the proper way to secure an excellent, much less a consummate result. Remember that I am confining this part of the discourse to "interesting residences." Houses which express merely vulgar or commonplace proprietors are excluded. The point is that even people of good taste and genuine likes and dislikes about the appearance of their homes probably make a mistake in dispensing with the services of a good architect. It is possible, of course, that an amateur may have a natural instinct for design, which will enable him to do better for himself than

anybody else, however skillful, can do for him; but ninety-nine times out of one hundred the training, the experience and the gift of the professional man is necessary to give any complete form to the result. Without the architect the result may be individual and charming; but it can rarely possess the highest quality which a house can possess—the quality of style.

The quality of style is of all aesthetic qualities the most difficult to describe. It is so simple and unmistakable in its effect, yet so complicated and evasive in its origin. I cannot attempt to define it, but perhaps some idea of its meaning can be inferred from the enumeration of several important elements of effect, the omission of anyone of which would rob the dwelling of genuine style. It implies for one thing a certain integrity in the formal design of a building—the working out of an appropriate architectural idea in a manner which is both consistent and interesting. It implies in addition to this fundamental correctness of design, the power to awaken relevant and suggestive memories. A "stylish" house must express the derivation of our own good domestic manners from certain former distinguished ways of living by recalling without necessarily copying the architectural forms and materials associated with these desirable manners. All this can be contributed by an architect; but he cannot contribute the final touch of propriety—the sense that the house is a house in which an individual with some integrity of life and taste has dwelt. The inhabitants of the house must complete the picture, which has been planned, framed and sketched in by the designer; and the fact that the designer has contributed so much need not diminish in any way the ultimate individuality and charm of the result. It merely gives to the total effect style as well as expressiveness.

A house and garden can hardly be permanently satisfactory without some such quality. Americans build, it is true, for only one generation; and the

children destroy or neglect the structures which their fathers have reared—perhaps with labor and love. But it may be hoped that the better country residence of to-day will commend itself to the next generation by its power of satisfying certain permanent domestic and aesthetic demands. This power cannot be granted to houses and gardens which are intensely and exclusively individual. Such a house dies with the man or woman that makes it. Indeed, frequently its propriety, the mood which it embodies no longer pleases even its owner and consequently instead of being mellowed and confirmed by the dignity of years, it is totally transformed. But a house which possesses style, which answers permanent aesthetic needs by the use of appropriate and pleasurable forms—such a house may be perpetuated by its own perennial value, and by its own flexible charm. The so-called "Colonial" house has been the only type of American residence, which has possessed anything of this quality; and "Colonial" houses are preserved for this reason. On the other hand the neo-classic temples and the Gothic villas, which succeeded the "Colonial" house, appealed only to an arbitrary and evanescent architectural whim, and consequently survive only because of possible economic value. In regard to the houses of the present day, it looks as if many of the most expensive "palaces" will fail to be interesting at the end of thirty or forty years. I certainly hope that such will be the case, because these houses, whatever their architectural merits and temporary propriety, are places in which a man, who is not stupefied by his own opulence, could not possibly live. Nevertheless there are some dwellings planned upon a smaller scale, which may prove to be permanently satisfactory; and if the good American architect, in building such dwellings, will only keep in mind the fundamental necessity of simplifying both the design and the ornament, the proportion of the permanently satisfactory houses will increase.

Herbert Croly.



ENTRANCE HALLWAY IN THE HOUSE OF MR. NORMAN LAFFORD.

East 73d Street, New York City.

Photo by A. Patzig.

Chas. A. Platt, Architect.

House of Mr. Norman Hapgood.

The house of Mr. Norman Hapgood, illustrated herewith, is in size and plan typical of the contemporary medium-priced New York house. It is arranged, as usual, with the entrance on the ground floor, with the dining-room in the rear of the ground floor, and with the front and back rooms of the second floor occupied respectively by the living and drawing-rooms. The house is only a little over twenty feet wide; but, owing to the economical distribution of the space, the important rooms are all large and well-proportioned apartments. It is a remodeled building, which, after its purchase by Mr. Hapgood, was decorated over again under the supervision of Mr. Charles A. Platt, and the design of a number of the rooms exhibits that combination of simplicity of form with vivacity of effect which characterizes Mr. Platt's work.

The house is entered on the street level through a hall, which is particularly worth attention, because it deserves to be taken as a model treatment of an entrance hallway to a house of this size and plan. An entrance hall is, of course, fundamentally a passageway between the street and the living rooms of a house; but in many New York dwellings it serves the additional purpose of providing a place, in which guests remove their coats and wraps. In the case of Mr. Hapgood's house, an alcove, occupying the space not required by the outer vestibule, offers a sheltered corner in which women can disrobe; and thus it serves excellently its secondary purpose. But it serves its primary purpose still better. A successful room is at bottom an embodiment of good manners; and this hallway introduces a visitor to the house in a manner that is at once discreet, sincere and cordial. The room is treated with the utmost sobriety and with a complete lack of decorative superfluities and affectations; but it is

as far as possible from being chilly and dull. In spite of its marble floor and stone walls, it is a gracious, almost a habitable room, in which one likes to linger; and this pleasant propriety of aspect may be traced as much to the poise, with which the room carries itself, as to the agreeable anticipations it affords that a further acquaintance with the house will be equally pleasant.

We have said that the hall has a manner of being discreet, sincere and cordial; and it may be as well to translate the figure into the corresponding architectural terms. If the room has the air of receiving its visitors graciously, it is, perhaps, chiefly because its color tone is warm and positive. The artificial Caen stone, with which the walls are finished, has been subdued to a slightly deeper yellow than is usually the case, and its tint harmonizes admirably with the warm grey of the Italian mantelpiece. The plaster above the stone shows somewhat too white; but this is a blemish which the New York atmosphere will quickly cure. On the other hand, the reserve which is mixed with this graciousness of demeanor, comes chiefly from the avoidance of ornamental irrelevances. There is, indeed, very little detail of any kind. The east and west walls are relieved by two large flat panels. The Caen stone is appropriately capped by a moulding, which on the piers becomes capitalized, and a simple plaster moulding marks the curve of the wall into the ceiling. The room can stand this absence of ornament, because it depends for effect upon the primary sources thereof—upon its interesting plan, its correct proportions, and its fitness to its purpose. What we have called the sincerity of its demeanor is the outcome of this æsthetic integrity.

If the reader would like to appreciate how much of an achievement this is, let him compare the photographs of this hall with those of similar rooms



East 73d Street, New York City.

DINING-ROOM IN THE HOUSE OF MR. NORMAN HAPGOOD.

Photo by A. Patzig.

Chas. A. Platt, Architect.

in houses of similar size and plan. The writer has made such a comparison with some care, and while the other rooms all have their points of interest and excellence, their deportment is in each case injured by some intentional or unintentional impropriety. It would be inviolous to name the owners of these other rooms; but it can do no harm to catalogue a few of the ways in which the designers of entrance hallways impair the æsthetic integrity of such apartments. In one case the hall of a house rather smaller in size has been made charming with a number of amusing decorative episodes; but these incidents are so prominent that the total impression is that of a room which is rather affectedly pretty. In another the scale of the hall was such as to constitute an introduction to a large and "palatial" house rather than one erected on a twenty foot lot. In another instance the walls of a very carefully designed hall were disfigured with an eruption of bloated ornament, which would be positively distressing to anybody whose eye had not been perverted by false training. In a fourth instance, a very reserved and gentlemanly room, finished in the same greyish tone as that of Mr. Hapgood's, was marred by the red brick with which the chimney was lined. In still another the integrity of the effect was injured because the entrance hall was separated from the stairway landing by a wooden railing of colonial design, which was totally out of keeping with the stone paneling of the hall and its marble floors. The catalogue might be continued; but the foregoing will give the reader some idea of mistakes which have been actually made in the halls of houses, all of them about twenty feet wide and all of them designed as a transitional apartment between the street and the living-rooms.

One of the happiest features of the hall in Mr. Hapgood's house is its method of communication with the stair-landing and with the passage-way to the dining-room. On that side of the room the wall is broken into three arches, through one of which passage is

obtained, while the other two are enclosed up to a height of about three feet by a continuation of the wall. Thus the identity of the hall is preserved, while at the same time one's eye is tempted to look into the rest of the house. The passage-way to the dining-room, which is reached by walking up the two steps and through the arch, is paved with Moravian tiles, and the railing of the stairway is an excellent example of modern wrought-iron design. The stairway itself is of wood. Stone would have been more in keeping; but there are obvious reasons why an architect cannot use as much stone as he would like. The iron railing does not rest upon the wooden stairs, as a wooden railing might, but it maintains its character by being fastened into the sides of the stair treads.

The space at our disposal has been occupied chiefly by an attempt to characterize the entrance hallway, because the illustrations of this room show the reader really what it is, and he can check our observations with his own. In the other rooms there is very little design which does not depend chiefly on the use of colors; and illustrations in black and white cannot help the reader to appreciate a scheme of decoration which depends so largely upon what the reproduction fails to show. In the case of one room, we have, however, attempted to give some idea of the color scheme—viz., the living-room on the second floor. The frontispiece of this issue of the Architectural Record is a reproduction of this room in colors, and while much is lost in this reproduction it supplies a fair notion, not of the quality of the different tones in which the room is finished, but of their relative value. The effect of this very beautiful room is derived from the rich red patterned fabric on the wall, the grey of the mantel piece, and the dull blue with which the spaces between shallow beams of the ceiling have been filled. In the reproduction the red is not as deep as it should be, the grey of the mantel piece is hard, and there is too much yellow in the suffused light. These limitations



MANTELPIECE IN THE DRAWING-ROOM OF MR. NORMAN HAPGOOD'S HOUSE.

Photo by A. Patzig.

East 73d Street, New York City.

Chas. A. Platt, Architect.

can, however, hardly be avoided in color printing; and the reproduction conveys a fair, if not an accurate impression of the room. The illustrations of the other apartments in black and white show some furniture and mantel pieces, which are worth careful examination. The mantel in the dining-room looks, it may be remarked, rather big in scale for the room; but the Adams mantel in the

drawing-room is a rare and lovely thing. It should be remarked, also, that in this house the error of overcrowding the rooms with furniture and ornaments—the besetting defect of the great majority of contemporary houses—has not been committed. The sense of space and the proper relative importance of the architecture of the room are always preserved.



ENTRANCE HALLWAY IN THE HOUSE OF MR. NORMAN HAPGOOD.

Photo by A. Patzig.

East 73d Street, New York City.

Chas. A. Platt, Architect.



THE HOUSE OF MR. J. BORDEN HARRIMAN.

Mt. Kisco, N. Y.

Architects. { L. Henry Morgan,
John G. Howard,
D. Everett Waid.



SQUASH-COURT ON THE PLACE OF MR. J. BORDEN HARRIMAN.

Mt. Kisco, N. Y.

L. Henry Morgan,
Architects. John G. Howard,
D. Everett Waid.

House of Mr. J. B. Harriman.

Mount Kisco, N. Y.

The writer of an article on "Great American Estates" in this number of the Architectural Record is responsible for the assertion that the better American work in domestic design is being achieved in houses which cost somewhere between \$25,000 and \$150,000. An illustration, if not a proof, of this statement may be found in the pictures of the house of Mr. J. B. Harriman at Mount Kisco, New York, which are given herewith. Mr. Harriman's dwelling is distinctly a medium-priced building, although it tends towards the upper rather than the lower end of the limit. The scale of the place is precisely that which should commend itself to a well-to-do gentleman in search of a country residence. It is not so large that its inhabitants would become insignificant compared to their appurtenances; yet it is large and handsome enough to give an effect of ease, good taste, of hospitality, and of a well-favored abundance.

The people who occupied would at least have a chance of living a country life for its own sake; and if in the present instance the surroundings suggest an interest in sport rather than an interest in the more fundamental rural amusements, that is merely a matter of individual preference. The fact remains that the house starts on its worldly career in a right-minded condition, and does not betray either an incongruous pretension or a self-conscious humility and reticence. It is what it pretends to be, and it pretends to be something good and appropriate.

The exterior is in no particular style, yet it immediately arouses associations with a sound and attractive style of domestic architecture. It is a balanced composition, well scaled in its subordinate members, frank and simple in its detail, and both picturesque and vigorous in its total effect. The design of the interior possesses similar characteristics.



LIVING-ROOM IN THE HOUSE OF MR. J. BORDEN HARRIMAN.

Mt. Kisco, N. Y.

(L. Henry Morgan,
John G. Howard,
D. Everett Walid,
Architects.



LIVING-ROOM IN THE HOUSE OF MR. J. BORDEN HARRIMAN.

Mt. Kisco, N. Y.

L. Henry Morgan,
Architects: { L. Henry Morgan,
John G. Howard,
(D. Everett Wald.



STAIR-HALL IN THE HOUSE OF MR. J. BORDEN HARRIMAN.

Mt. Kisco, N. Y.

Architects: { L. Henry Morgan,
John G. Howard,
D. Everett Waid.

The living-room is not only spacious and comfortable, but what is a very different thing, it gives the sense of being spacious and comfortable. It is not filled with irrelevant and futile properties and adornments. It is simply a fine large room, paneled to the ceiling, in dark wood, and furnished in any style you please. It is large enough to hold the two Davenport lounges—an article of furniture which is as modern as it is excellent in the right place—and some good solid, comfortable chairs. For the rest its very bareness is attractive. There are not many things, but whatever is, is right—among which may be mentioned the snug way in which the book-shelves are fitted into the walls. Some objections may be taken to the scale of the very beautiful mantelpiece, to its relation with the paneling behind, and to the brick lining of the chimney, which would have looked better in a greyish tone; but these are minor blemishes. They diminish by very little the

substantial value of this unusual example of a living-room, in which one might like to live. Neither is this favorable impression disturbed by the glimpses which we obtain of the other apartments. The stair hall is as plain and business-like as a stair-hall ought to be; while the boudoir is charming in spite, or rather because, of its refreshing simplicity and its perfect fitness. The little dark cabinet and desk are not in keeping; but even they do not detract very much from the integrity of this pleasant little room. Inasmuch as this house is only recently finished, it still requires the confirmation which comes from several years of use. The grounds have not received the attention they will eventually get, and the rooms are still of course aggressively new; but the occupants of the house are to be congratulated upon the start towards a most satisfactory result, which has been made with the assistance of their architects, Messrs. Howard, Morgan and Waid.



BOUDOIR IN THE HOUSE OF MR. J. BORDEN HARRIMAN.

Mt. Kisco, N. Y.

Architects: { L. Henry Morgan,
John G. Howard,
D. Everett Waid.



LOUNGING-ROOM IN THE COURT BUILDING AT "FERNCLIFF."

The Estate of Col. John Jacob Astor, at Rhinebeck, N. Y.

Photo by A. Patzig.

McKim, Mead & White, Architects.



THE COURT AND POOL BUILDING AT "FERNCLIFF."

The Estate of Col. John Jacob Astor, at Rhinebeck, N. Y.

Photo by A. Patzig.

McKim, Mead & White, Architects.

Court and Pool at "Ferncliff."

The Country Residence of Col. John Jacob Astor.

There can be no doubt that the majority of well-to-do Americans are more genuinely interested in country sports than in any of the other characteristic occupations of country life. They are proud of their gardens; but they participate in rural sports and really enjoy them; and since, other things being equal, the most significant architecture of a people is likely to attach itself to their most genuine pleasures, the attempt to design architectural forms suitable to country sports has a peculiar interest. It is an interest of this kind, which is aroused by the tennis court and pool recently completed for "Ferncliff," Col. John Jacob Astor's place at Rhinebeck, New York. In this case the building has been planned on a large and elaborate scale. There is a huge enclosed court for lawn tennis, with brick walls, partly domed and carried by a steel frame structure. The floor is cemented, and the court is lighted by a skylight running the whole length of the building. In addition to the court, there is a very beautiful marble pool, a large lounging room, and a number of dressing and bed-rooms. It is becoming more and more the custom to lodge

bachelor guests in an out-building of this description, so that its purpose is not confined merely to in-door tennis and bathing.

The architects of the building were Messrs. McKim, Mead & White; and following their usual practice they have adapted a particular historical model to the purpose of the modern building. The model selected in this case was the Petit Trianon, Marie Antoinette's pretty retreat at Versailles; and it was not, perhaps, as happy a selection as has been made in certain other cases. The architectural scale, that is, of a huge arched tennis court is very different from that of a piece of "bijoux" architecture such as the Petit Trianon. It is true that greater bulk and scale of the court does not show from the front, because it is situated in the rear and the land falls away in that direction. This fact has given the architect an opportunity to place the floor of the court on a considerably lower level than that of the rest of the building with the result that only a little of the roof of the court can be seen from the front. But the disproportion in scale is fully exposed by the picture of the rear of the building,



THE TENNIS COURT AT "FERNCLIFF."

The Estate of Col. John Jacob Astor, at Rhinebeck, N. Y.

McKim, Mead & White, Architects.

Photo by A. Patzic.



THE POOL AT "FERNCLIFF."

The Estate of Col. John Jacob Astor, at Rhinebeck, N. Y.

McKim, Mead & White, Architects.

Photo by A. Patzig.



DETAIL IN THE LOUNGING-ROOM AT "FERNCLIFF."

The Estate of Col. John Jacob Astor, at Rhinebeck, N. Y.

Photo by A. Patzig.

McKim, Mead & White, Architects.

in which the large plain surfaces of the court, its considerable bulk, and its three stories high, constitute rather a violent contrast to the low dainty little porch with its columns.

The long low well-proportioned facade of the building, with its arched windows and pilaster strips is, however,

complete, until it has received a carefully finished landscape treatment. The Petit Trianon was essentially a house in a park, or rather in a big garden and any building of that kind requires elaborately formal gardening in its immediate vicinity. Neither will it be easy to lay out any formal scheme of archi-



DRESSING-ROOM IN THE COURT BUILDING AT "FERNCLIFF."

The Estate of Col. John Jacob Astor, at Rhinebeck, N. Y.

Photo by A. Patzig.

McKim, Mead & White, Architects.

very charming. People using it drive into an enclosed and roofed court, giving upon a hall which connects with the tennis court and with both wings of the house. It is a convenient arrangement, which keeps all the important rooms on one floor, and which is particularly appropriate for a structure, used more as a play-house than as a living-house. It will not, of course, be architecturally

tectural lines, levels and planting which would fit a building of these dimensions to a bare site on the top of rising ground; but its appearance will certainly be very much improved by a proper terracing and planting of the site and, perhaps, by a different line of approach. Anybody with a little imagination can furnish to his own satisfaction a possible scheme of landscape

treatment; and with this picture in his mind's eye, a sensitive person must feel again the charm of such a house in such surroundings. These attempts to reconstruct bits of European architectural scenery must fascinate Americans as long as their own history and life remains without its appropriate and time-honored symbols.

The interior inevitably preserves the same general character as the exterior; and it is an excellent example of the skill with which Messrs. McKim, Mead & White use classic and Renaissance detail as the basis for interior design. The successful application of such established forms to a series of rooms depends, of course, chiefly upon the scale of the detail; and in a matter of scale the architects of this building are rarely at fault. One has only to compare the handling of these forms in the lounging room with that exhibited in certain rooms of the Morse House, illustrated elsewhere in this number, in order to appreciate the difference between a firm and positive rendering of classic detail

and one that is thin and over-refined. The lounging room is assuredly a very good-looking as well as a very comfortable apartment. Its particular character is derived chiefly from its sky-light. The radiance of the light so obtained, together with the French windows and the palms, co-operate with its size to make it something of an out-of-doors room—a room that is, in which one feels as little as possible the transition between the open air of the country, and the confinement even of a country house. At the same time its big chairs and sofas make it eminently a room in which a man may take his ease after tennis and a swim. Altogether these interiors produce the pleasantest kind of an impression; and if Marie Antoinette found the Petit Trianon an appropriate retreat when she wished to play at being a shepherdess, the inhabitants of "Ferncliff" should certainly find their new building an equally appropriate setting for their own less sentimental and more wholesome games and sports.



REAR OF THE COURT AND POOL BUILDING AT "FERNCLIFF."

The Estate of Col. John Jacob Astor, at Rhinebeck, N. Y.

Photo by A. Patzig.

McKim, Mead & White, Architects.

The Rosenwald House.

In the East well-to-do families generally have both a city house and a country place, which architecturally are sharply distinguished from each other; but in the West such is much less frequently the case. There are, of course, many fine country houses in the West,

man, in building a new residence, will probably choose a suburban site—a site that is containing two or three acres abutting on a street and surrounded by the grounds of similar dwellings. This house is planned as a permanent residence. It is situated in a neighborhood



THE ENTRANCE PORCH.

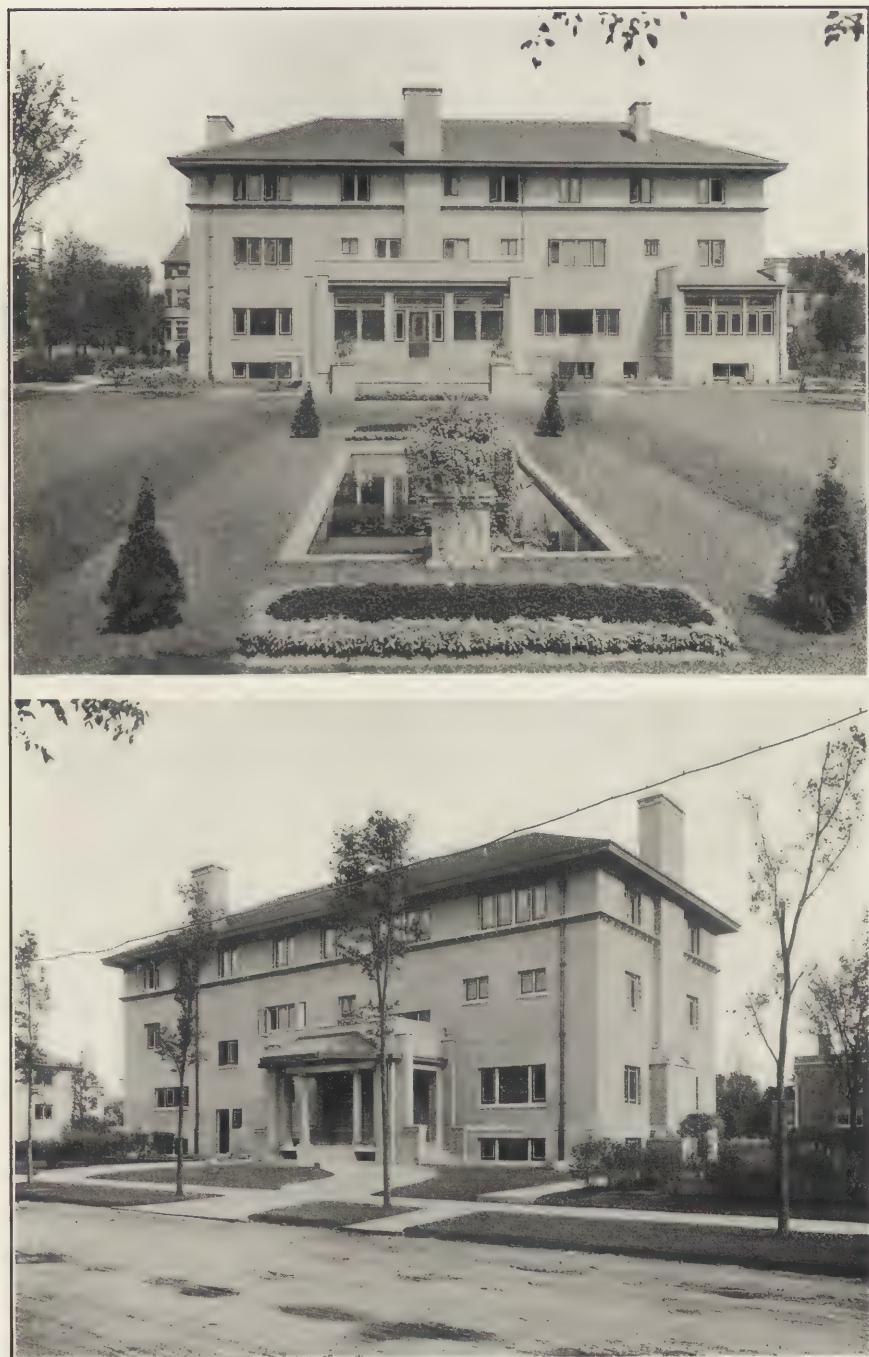
The House of Mr. J. Rosenwald.

No. 4901 Ellis Avenue, Chicago.

Nimmons & Fellows, Architects.

such as those grouped around the shores of Lake Geneva, in Wisconsin; and particularly in Chicago many of the older families occupy houses, which, although detached from their neighbors, are substantially urban rather than suburban dwellings. Nevertheless, on the whole, the well-to-do western business

accessible from the man's place of business, and is occupied both summer and winter. It has enough land around it to permit the enjoyment of some of the pleasures of the country, and to afford an opportunity for a certain amount of landscape treatment; but this land is and can be nothing but the front and back



THE HOUSE OF MR. J. ROSENWALD.

No. 4901 Ellis Avenue, Chicago.

Nimmons & Fellows, Architects

yard of the house. As an architectural type it is intermediate between the town and country house.

The Rosenwald House is a typical example of this class of dwelling, and it is also an excellent example thereof. It exhibits some of the best tendencies which are found in the design of such buildings. It is a fine, large house, surrounded by abundant land, and

The fact that this outdoor play-room is only partly screened from the street suggests one of the most interesting and important questions connected with the design of houses of this class—the question, that is, whether the grounds should or should not be enclosed by a wall. There can be no doubt that from the point of view of the most interesting and complete architectural treatment of



DETAIL IN THE HOUSE OF MR. J. ROSENWALD.

No. 4901 Ellis Avenue, Chicago.

Nimmons & Fellows, Architects.

treated in a manner appropriate to its location on a street. The house itself has been situated as near the street as its height would permit, and consequently much the larger part of the grounds are available for a garden and tennis court situated in the rear. This arrangement gives the inhabitants a pleasant play-ground, partly screened from the street, and spacious enough for all kinds of country sports and pleasures.

these places, there should be an enclosure. That is the one way in which the house and its grounds can be architecturally united, and that is the one way in which irrelevant and incongruous surroundings can be shut off from the garden. Without the enclosing wall the occupants of the house can never come into complete possession of their grounds; and the architect can never tell how soon his most carefully-designed landscape scheme will be spoiled by the



HALL AND LIVING-ROOM.

The House of Mr. J. Rosenwald.

No. 4901 Ellis Avenue, Chicago.

Nimmons & Fellows, Architects.



DINING-ROOM AND BILLIARD-ROOM.

The House of Mr. J. Rosenwald.

No. 4901 Ellis Avenue, Chicago.

Nimmons & Fellows, Architects.

architectural performances of some neighbor. The preservation of the æsthetic individuality of such a suburban place demands the enclosure of the grounds.

In a great many cases these enclosing walls have been constructed, but probably in the majority of instances they are omitted. They run counter to the popular American preference for a semi-public private life. To shut your neighbors off absolutely from the yard of your house strikes the ordinary American as exclusive and "stuck-up;" and it is not an easy matter to wean him from this conception. Of course, as a matter of fact, there is no more reason why an outdoor playground should not be kept as private as an indoor living-room; but so far the practice of walling in the grounds around a house has the force of custom against it. Whatever the motive in the present instance, the architect has managed to secure a fair amount of privacy without the use of an enclosure. Not only are the garden and tennis court screened by the house, but the shrubbery at either end of the building will, when it has obtained its full growth, still further protect the "back-yard" from a passer-by on the street. The treatment of the garden back of the house is adapted to the absence of any enclosure. In fact, it can hardly be said that there is any garden at all. In the middle of the large stretch of lawn, and on an axis with the enclosed porch, a rectangular space has been sunk; and in the center of this space is a pool with a flower-bed at either end.

The house is plain and even severe in treatment, and it has dignity without the slightest pretension. It is simply an interesting and very careful piece of brick-work, without any of the stone trimmings, with which so many eastern architects like to spot and line surface of their brick walls. A single course of stone marks the line of the ground floor, and the window sills are similarly distinguished. That is all. The windows are small and not capped by any ornamental members whatsoever. The only important ornamental feature of

the building is a strong string-course of terra cotta, cutting off the top floor from the rest of the building; and this is well, because the top floor evidently contains a large number of small rooms, and is consequently distinguished from the other floors by the numerous windows which its plan demands. The entrance porch is treated with the same simplicity and the same respect for the dominant material. Its appearance is not complicated and falsified by any scheme of applied decoration; and the two columns which hold the lintel have a structural function. Its whole effect would perhaps be a little austere for the majority of Eastern house-owners; but it is a salutary thing that the Western architect can sometimes dispense with decorative irrelevancies, which are so often demanded and supplied in the East.

The architecture of the interior is characterized by the same plain consistent treatment. There are no imported mantel-pieces, no white paint, none of the carpenter's version of classic and Renaissance detail, no Gothic ceilings, and no "period" furnishing. The finish is simple and substantial throughout. All the rooms are more or less completely panelled, and when the paneling does not cover the walls, the intervening spaces are treated generally with a solid color. The lines of the beams and of the cornice are very strong, and are so managed that the different parts are tied well together. The wood-work is stained a dark brown; none of the ordinary classic mouldings are used; and no doors are hung between the principal rooms. One apartment opens into another without the interruption even of "portières," and the reader will notice that no curtains keep out the light from the windows, which serves to explain the smallness of these openings. A pleasant sense of being spacious, of being conveniently planned, and well connected pervades these apartments. They are a worthy example of an architect's interior; and if the effect of the inside is like the effect of the outside, a little austere, it is, on the other hand, not in the least negative, or flat, or attenuated.

The House of Mr. Jacob H. Schiff.

The house of Mr. Jacob H. Schiff, some of the most important rooms of which are reproduced herewith, speaks for itself. Its interior is the work of a leading firm of interior decorators in New York City; and it has been finished according to the ideas which are recognized as the regular thing for this class of work. It may, indeed, be regarded as an excellent type of the house which is designed and furnished for a man of great wealth. Its prevailing character is that of an impersonal and stately magnificence; and an effect of this kind is not without its fitness, because the banking house of Kuhn, Loeb & Co., with which Mr. Schiff is connected, has already reached in the mind of the public the position of a great institution. The proprietor of this house, following the example of other rich men, has wished to have the interior of his dwelling a faithful reproduction of one or more of the authentic historic styles—a task which the decorator was well qualified to perform. The apartments are all examples of "period" design and furnishing; and the occupants of the house have loyally supported the designer by not intruding on the spectacle incongruous decorations and conveniences.

The drawing-room, for instance, is a complete realization of this point of view in interior decoration. It is a room belonging almost exclusively to the Louis XV. period, both in the design of the walls and in the character of the furnishing. The walls are, of course, paneled to the ceiling, and are finished a rich ivory white. The gold of the raised decorations is subdued to a dull tone, and thereby loses the merely gaudy effect, so often characteristic of gilt decorations. The draperies of silk velour are embroidered in gold and show the same rose crimson color as

the carpet, which is in several tones. The furniture is upholstered partly in this velour, and partly in tapestry. The large panels on the walls are filled with silk tapestries surrounded by a rose-crimson border. These tapestries, it is interesting to note, are of American make. They were wrought at Williamsbridge, New York, from designs after the style of Boucher, specially prepared for this room. The only object in the apartment which jars the spectator's sense of historical propriety is the piano, which should also have been specially designed for the period.

The other two rooms shown are the foyer hall and the dining-room. The most striking feature of the former is the carved Istrian marble mantel-piece—a very beautiful piece in itself, although not quite in scale. The bronze plaque framed in by the shelf is the well-known relief of Mr. Schiff's children, made some eighteen years ago, by Augustus St. Gaudens. The wall-covering is a rich crimson moire silk, and is intended as a background for upholstery of verdure-tapestry, in which the sofa and chairs are finished. The dining-room does not belong so much to any one period, and takes on the sober hue with which so many people like to be surrounded when at table. The walls and the ceiling are both paneled in mahogany, with which the dark green tones of the hangings, carpet and leather is entirely harmonious. The mantel-piece of campan melange marble, with its gilt bronze mouldings, is particularly handsome and striking, and the cabinets for glass and silver have evidently been specially designed to fill the spaces they occupy. The photographs are taken to show details, and fail to give the general effect of the room, which is as complete in its way as is that of the drawing-room.



THE HOUSE OF MR. JACOB H. SCHIFF.

Photo by A. Patzig.

Fifth Avenue, New York City.



DRAWING-ROOM IN THE HOUSE OF MR. JACOB H. SCHIFF.

Photo by A. Patzig.

Fifth Avenue, New York City.

Decorated by William Baumgarten & Co.



DINING-ROOM IN THE HOUSE OF MR. JACOB H. SCHIFF.

Photo by A. Patzig.

Fifth Avenue, New York City.

Decorated by William Baumgarten & Co.

THE HOUSE OF MR. JACOB H. SCHIFF.



MANTELPIECE IN THE DINING-ROOM—HOUSE OF MR. JACOB H. SCHIFF.

Photo by A. Patzig.

Fifth Avenue, New York City.

Decorated by William Baumgarten & Co.



HALLWAY IN THE HOUSE OF MR. JACOB H. SCHIFF.

Photo by A. Patzig.

Fifth Avenue, New York City.

William Baumgarten & Co., Decorators.



DRAWING-ROOM IN THE HOUSE OF MR. JACOB H. SCHIFF.

Photo by A. Patzig.

Decorated by William Baumgarten & Co.

Fifth Avenue, New York City.



No. 6448 MINERVA AVENUE.

Chicago, Ill.

Robert C. Spencer, Jr., Architect.

Three Houses by Mr. Robert C. Spencer, Jr.

The three houses, designed by Mr. Robert C. Spencer, illustrated herewith, deserve careful attention. They are good examples of Western work of the better sort—of the sort, that is, which combines a certain freedom of treatment, not so often found in the East, with a disposition to remain faithful to desirable traditions of residence design. The problems presented by the several houses are very different; but the several treatments of these problems possess much the same qualities. In each instance the forms used are simple and straightforward and well adapted to the peculiarities of the site. They bespeak on the part of Mr. Spencer an individual point of view, and considerable powers of design. In the balance of qualities the evidences of a certain refinement of personality and delicacy of feeling bulk larger than those of a strictly and vigorously architectural manner of thought; but the disproportion is not troublesome. Work, which posses as much individuality combined with as many signs of good ideas and training as that of Mr. Spencer, is entitled to every consideration.

The house at No. 6448 Minerva Ave., Chicago, is a small, modest two-story and attic building, situated immediately on the street, and especially designed for this location. The architect has taken advantage of every opportunity for variety of effect and for saliency of treatment. The entrance porch instead of being merely applied to the building is really attached to it by its enclosure within a wall running parallel to the building. This wall is broken by posts marking the entrance, and is capped by a course of white stone. The overhang of the roof with its strong shadow helps the wall of the porch to line the house up with the street, while at the same time it assists the white window and door frames to provide agreeable contrasts on the front of the little

building. The effect of the roof is a little like that of a man who pulls a broad-brimmed hat down over his eyes; but such men usually make an interesting appearance. The interior of this house is very attractive in its excellent use of comparatively small spaces, and in its simple and consistent treatment. The living and dining-rooms are practically one apartment, separated by bookcases standing out into the room as screens. But while separated by these bookcases, they are united by similarity in the lines and the effect of the wood-work, the character of which harmonizes with the "Mission" furniture of the room. It is very rare to find a house as small as this which is so completely designed and finished. Even the tables and chairs in the "Mission" style are well selected both for comfort and to avoid the ordinary uncouth solidity of this kind of thing.

The house at Milwaukee is much larger, and is detached from its neighbors. The size of the lot is, however, not large enough to permit much of any landscape treatment, and the design is adapted to the suburban character of the surroundings. Like Mr. Spencer's other work it is marked by simplicity and refinement. It is a plain, honest piece of brick-work, varied, like the Chicago house, by white wood-work and crowned by a roof with an overhang that makes a strong shadow. The upper story is cut off from the two lower stories and joined to the crowning member by a string course of white stone, and by being made of plaster instead of brick. The arrangement is attractive; but its attractiveness is diminished by the way in which the upper line of bay window cuts off the windows of the third story. It would have been better to have kept the front flat, and also, if possible, to have given the plaster some modest surface decoration. Altogether, however, this is a very legitimate piece



LIVING AND DINING-ROOMS.

No. 6448 Minerva Avenue, Chicago, Ill.

Robert C. Spencer, Jr., Architect.



THE HOUSE OF MR. ROBERT SPENCER.

Milwaukee, Wisconsin.

Robert C. Spencer, Jr., Architect.



HALL AND DINING-ROOM—HOUSE OF MR. ROBERT SPENCER.
Milwaukee, Wisconsin.

Robert C. Spencer, Jr., Architect.



RESIDENCE OF MR. U. F. ORENDOFF.

Photo by Henry Fuermann.

Canton, Ill.

Robert C. Spencer, Jr., Architect.



RESIDENCE OF MR. U. F. ORENDOFF.

Photo by Henry Fuermann.

Canton, Ill.

Robert C. Spencer, Jr., Architect.



RESIDENCE OF MR. U. F. ORENDORFF.

Photo by Henry Fuermann.

Canton, Ill.

Robert C. Spencer, Jr., Architect.



LIVING AND DINING-ROOMS --RESIDENCE OF MR. U. F. ORENDORFF.

Photo by Henry Fuermann.

Canton, Ill.

Robert C. Spencer, Jr., Architect.



BEDROOM AND DEN — RESIDENCE OF MR. U. F. ORENDORFF.

Photo by Henry Fuermann.

Canton, Ill.

6

Robert C. Spencer, Jr., Architect.

of work, and one which has a chance of also becoming charming—as soon as the bleakness of the surroundings is properly relieved.

It is, however, in the Orendorff residence at Canton, Ill., that Mr. Spencer has had his best opportunity and his most conspicuous success. In this instance the site is large enough to afford a chance for landscape treatment, while at the same time it is so near its neighbors that it cannot be considered as an isolated country place. Mr. Spencer has managed admirably to adapt the design of the house, and the lay-out of the ground to a situation which is countrified without being entirely in the country. The long line of the house is parallel to the public road, from which the grounds of Mr. Orendorff is separated by a brick wall, low enough to give definiteness of enclosure, but not high enough to seem exclusive. The house is approached by a straight driveway, which turns in to the back of the house, but which is reached from the front of the house by a brick walk running the whole length of the façade. The building is situated on a slightly higher level than this brick walk—a level which is emphasized by a stone terrace, from which the rooms of the house are entered by a couple of stone steps. The entrance proper is at some distance from the road, and is marked by

the projection of large gabled room over the brick and stone terrace, carried by plain brick piers. The design may be classified as a free example of half-timbered work, which is sufficiently picturesque and irregular to look well in the background of the neighboring foliage, but which at the same time is a well-balanced composition. The effect of the place seems to the writer to be wholly charming. The immediate surroundings of the house have been formally treated; but the formality has never for a moment degenerated into emptiness and rigidity. The house is at home on its site; the land round about has been kept genuinely natural in appearance. There are very few semi-suburban houses in this country in which such a balance of desirable qualities has been preserved. The interiors are, perhaps, less successful than the exterior. They show Mr. Spencer's customary preference for a simple, consistent scheme, which in the case of the living-room has the appearance of being original as well as attractive; but the value of this scheme has not been preserved in the somewhat incongruous furniture and hangings. The dining-room is more consistently realized; and the other apartments look as if Mr. Spencer had been a little fancy free in this house, which is, of course, a good thing to be.

Some Interesting Interiors.

Few architects practicing in New York have had of late years a larger number of interesting interiors to design than Mr. Ogden Codman, Jr. While his opportunities have been by no means confined exclusively to interior work, his reputation has been made chiefly as a designer and decorator of rooms, and the extent to which old houses are renovated and freshly decorated in New York has afforded him a very large field for proper cultivation. The two houses illustrated herewith of Mr. Codman's are both of them old houses, which have been placed in his hands for renovation. In the Newport house he has done over the exterior as well as the interior, but in the case of the house in New York the exterior is not reproduced, because it is an old brown-stone front, which betrays little for which the designer is responsible. The most cursory examination of the illustrations will show that the architect of these rooms is possessed of a very definite and consistent point of view. In the first place, they are not merely decorated; they are thoroughly designed—designed in a strictly and properly architectural sense. There is no display of furniture, fabrics, or properties for their own sakes. All these minor sources of effect are subordinated to a scheme of architectural decoration, which dominates the room and in which the important members are the doors, mantelpieces, cornices, the ceiling, and the like. In the second place, Mr. Codman rarely, if ever, derives his scheme from any particular historical style of decoration. He remains, indeed, faithful to the principles of interior design, upon which these historical styles are based; but he uses the familiar materials and motives with the utmost freedom. His rooms fulfil a good tradition;

but they fulfil it in their own way. If anything they are modern French in their suggestion. His preference for white or cream wood work and for marble mantelpieces of French design, as well as the general atmosphere of the rooms, go to make up this suggestion of a French alliance; but the rooms are French in the best meaning of the word. They are French, that is, in their simplicity, their precision, and in their neatness of effect; but they are free from the faults of excessive elaboration of design and scale of detail, which is characteristic of so much modern French work.

It will be seen from the above, that in our opinion Mr. Codman's rooms exhibit many admirable qualities; yet it must be added that in spite of these qualities, his interiors cannot be recommended as entirely safe models of design. They possess refinement, consistency and atmosphere; they are apartments in which the aspect of being pleasant and habitable has not been eliminated by any asceticism of architectural treatment. At the same time they make an impression upon the writer of being unnecessarily thin and flat. The design in itself is correct, and something more; but it is not positive and telling, and the means which the architect has taken to give variety and interest to the walls have an air almost of frivolity. While the detail which Mr. Codman applies so freely to his panels is dainty, it is also trivial, and it is mostly superfluous. The whole effect gains variety at the expense of virility, and when it is compared with that of the best rooms of modern American designers, one feels the lack of the liveliness which Mr. Stanford White and others have succeeded in imparting to their successful apartments.



EXTERIOR OF THE MORSE HOUSE.

Photos by Alman & Co.

Newport, R. I.

Ogden Codman, Jr., Architect.

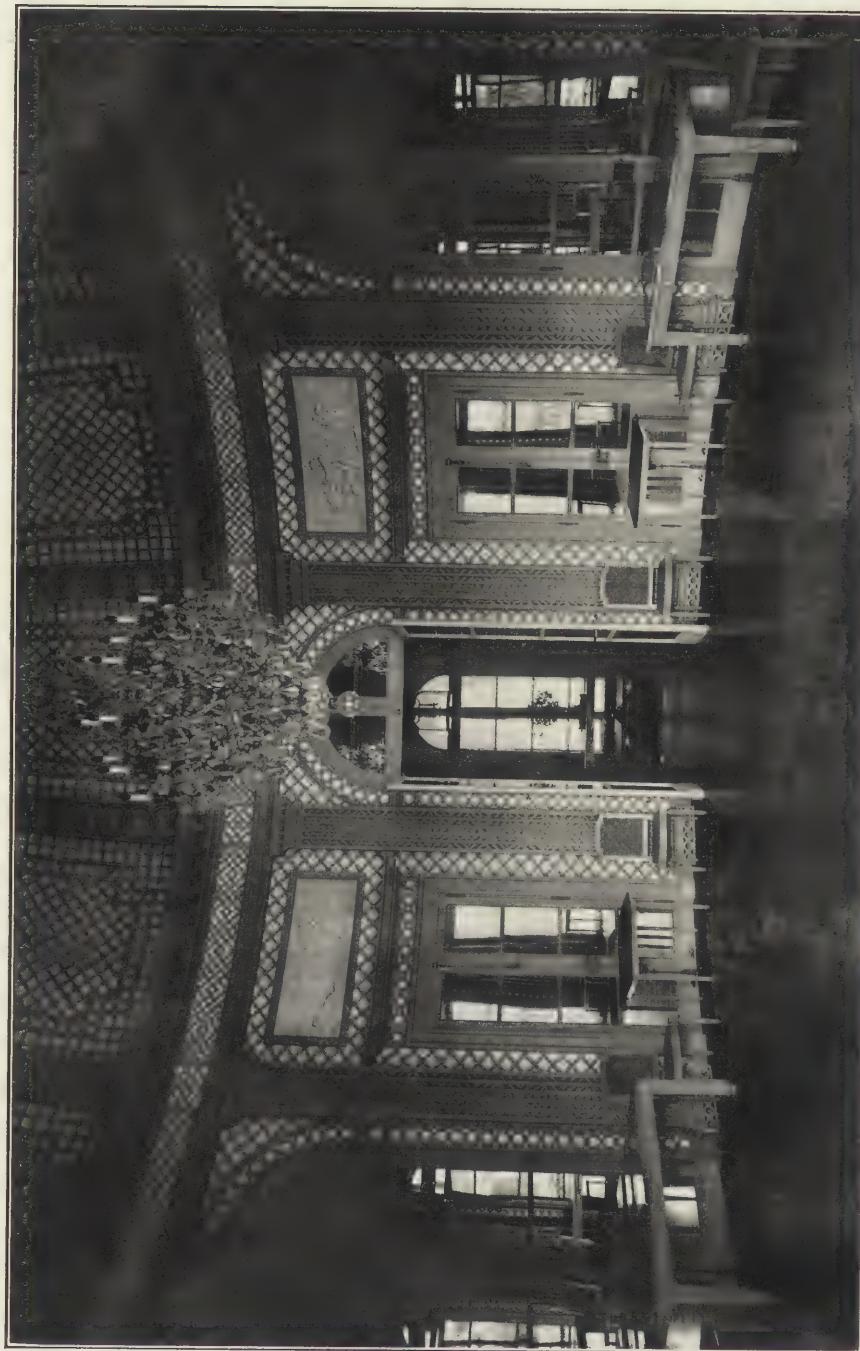


HALL IN THE MORSE HOUSE.

Photo by Alman & Co.

Newport, R. I.

Ogden Codman, Jr., Architect.



BALL-ROOM IN THE MORSE HOUSE.

Photo by Alman & Co.

Newport, R. I.

Ogden Codman, Jr., Architect.



DINING-ROOM IN THE MORSE HOUSE.

Photo by Alman & Co.

Newport, R. I.

Ogden Codman, Jr., Architect.



LIVING-ROOM IN THE HOUSE OF MR. VICTOR SORCHAN.

Photo by Alman & Co.

Madison Avenue, New York City.

Ogden Codman, Jr., Architect.



ROOM IN THE HOUSE OF MR. VICTOR SORCHAN.

Photo by Alman & Co.

Madison Avenue, New York City.

Ogden Codman, Jr., Architect.



DINING-ROOM IN THE HOUSE OF MR. VICTOR SORCHAN.

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Madison Avenue, New York City.

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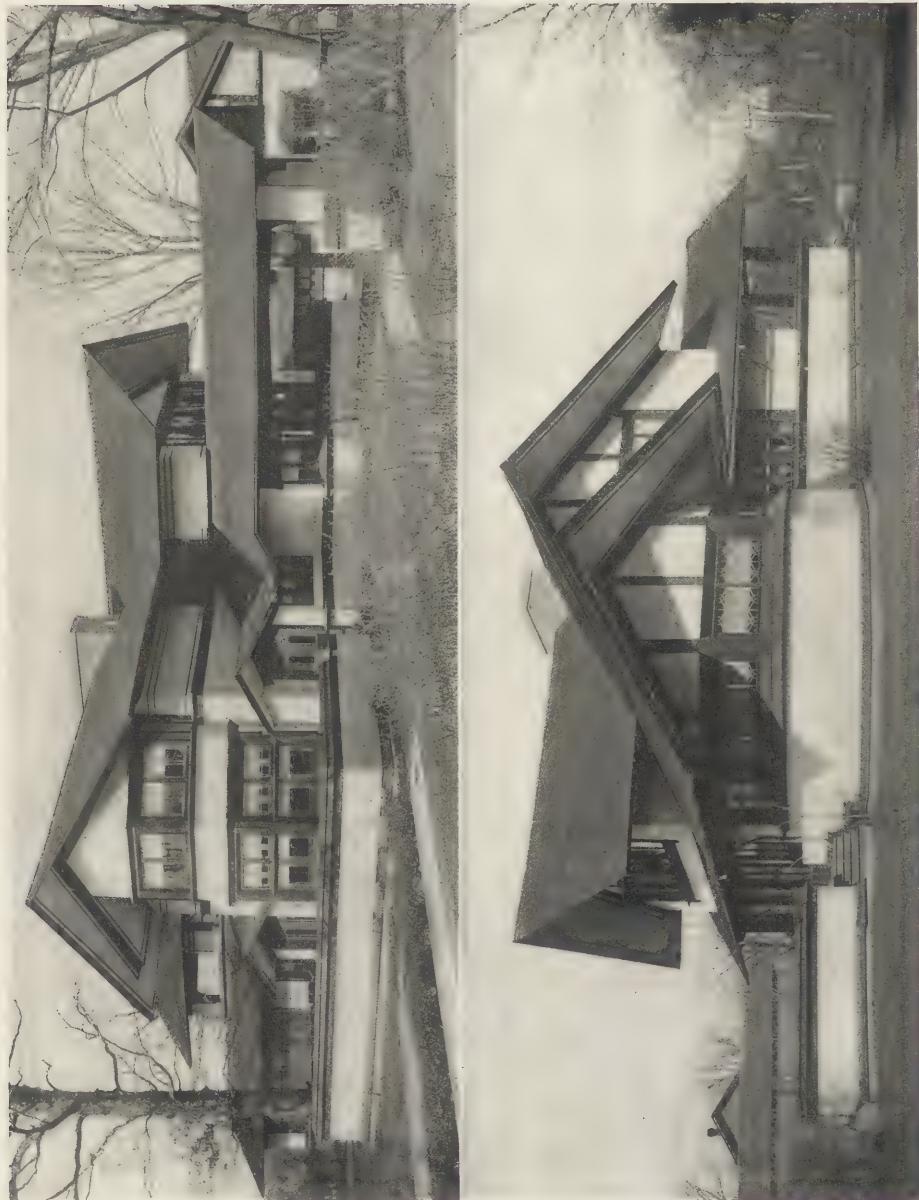


DINING-ROOM IN THE HOUSE OF MR. VICTOR SORCHAN.

Photo by Alman & Co.

Madison Avenue, New York City.

Ogden Codman, Jr., Architect.



THE BRADLEY AND HOCKIN HOUSES.

Photos by Henry Fuermann.

Kankakee, Ill.

Frank Lloyd Wright, Architect.

Work of Frank Lloyd Wright— Its Influence.

No collection of reproductions of American houses, in which it is proposed to include certain typical phases of contemporary American domestic architecture, would be complete without some exhibition of the work of Mr. Frank Lloyd Wright, of Chicago. The houses he has designed imperatively claim attention, not only because of their startling qualities, but because of the influence they have had. Mr. Wright, indeed, stands

of the quality of the material in its treatment, and a basis for architectural ornament, less stereotyped and artificial than that which the majority of architects use. Mr. Wright is by no means the only designer of dwellings who has been influenced by these ideas; but his expression of them is particularly uncompromising and conspicuous. His work is nothing if not individual and original; and its startling peculiarities have naturally made it attract more at-



THE WILLET RESIDENCE.

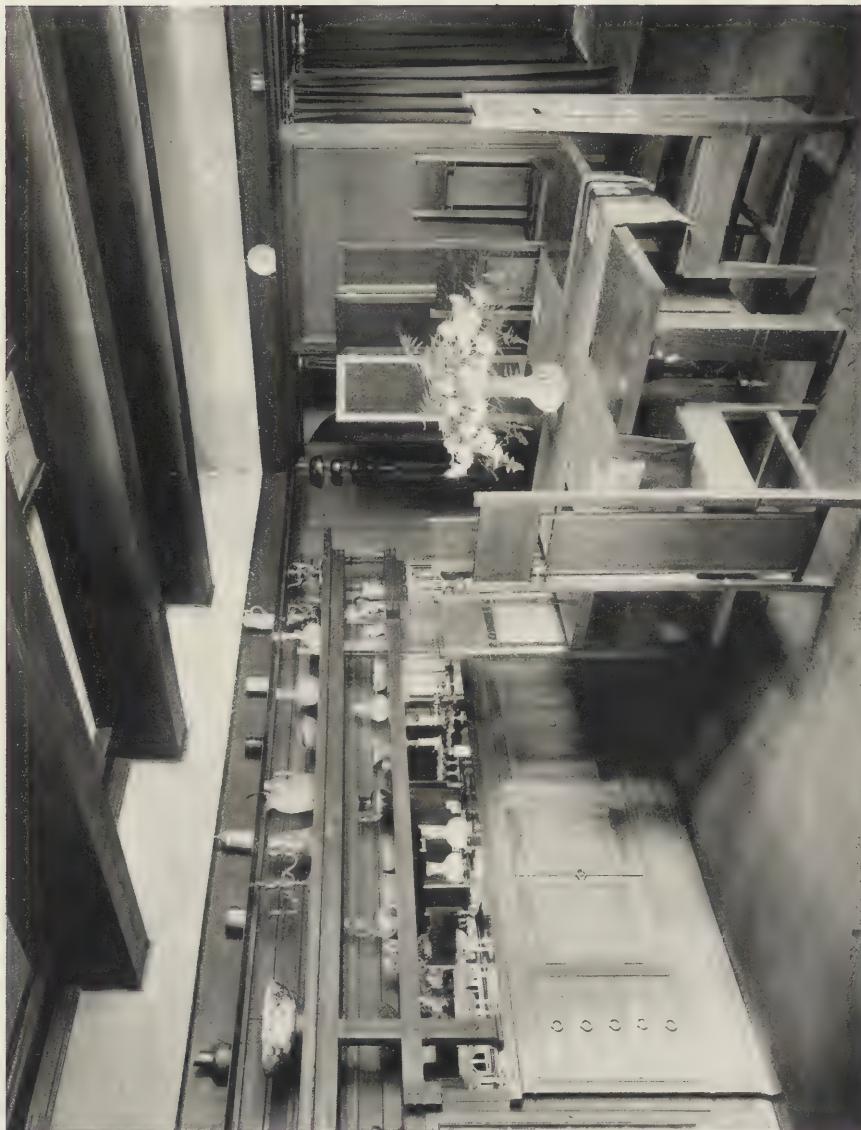
Photo by Henry Fuermann.

Highland Park, Ill.

Frank Lloyd Wright, Architect.

more prominently than does any other Western architect, whose work has consisted chiefly in designing residences, for the ideas and tendencies, which have been embodied mainly in business buildings, by Mr. Louis Sullivan. Those ideas and tendencies are similar to the ideas which have given form to the "new art" of France and Germany. In their application to architecture, the attempt is to secure a more truthful relation between structure and design, a franker expression

tention than the work of other architects, who have sought to express similar ideas, without breaking so completely away from the prevailing traditions. The strongly individual character of Mr. Wright's work, however, has made its direct influence somewhat dangerous. Whenever it has been imitated it is Mr. Wright's manner, rather than the substantial value of his work, which has been copied; and imitation of this kind generally turns out badly. The manner is exaggerated, and a useful but



DINING-ROOM IN THE HOUSE OF B. H. BRADLEY.

Photo by Henry Fuermann.

Kankakee, Ill.

Frank Lloyd Wright, Architect.



LIVING-ROOM IN THE HOUSE OF B. H. BRADLEY.

Photo by Henry Fuermann.

Kankakee, Ill.

Frank Lloyd Wright, Architect.

somewhat perilous tendency in design becomes a subject for ridicule.

The remarkable fact, however, about Mr. Wright's work is that, although it is so experimental in origin and so startling in effect, it remains on the whole so legitimate—so free from arbitrary and capricious qualities. Not that Mr. Wright does not at times exaggerate his own peculiar manner and design houses, which, in spite of their cleverness, suggest the distortions of some of his imitators. But the erring instances are comparatively rare. Mr.

one's own taste, it must be admitted that the issue has confirmed the experiment. Different as are Mr. Wright's buildings from the current practice either in this country or abroad, they preserve a sound tradition of proportion and ornament; and any one who believes that it is not something of an achievement to combine so much originality with so much legitimacy should compare Mr. Wright's houses with those committed by the Darmstadt school of German architects. Mr. Wright's designs are neither bizarre nor



RESIDENCE OF A. J. HUSSER.

Photo by Henry Fuermann.

Buena Avenue, Chicago, Ill.

Frank Lloyd Wright, Architect.

Wright possesses a native sense of good form, which corrects sufficiently any leaning in the direction of extravagance, associated with his desire to depart from customary architectural forms; and he has established what may be called a personal tradition, which circumscribes the area of his experimentation. His experiments have not been wild, uninformed, and fruitless. They have been justified by persistent repetition, and gradual improvement. Repetition has resulted in the elimination of fanciful excrescences, both in design and in ornament; and whether the type of residence which Mr. Wright has wrought does or does not appeal to

academic, and yet they are wholly his own.

The characteristics of Mr. Wright's style may be summed up in a few words. He likes long low buildings, or groups of buildings, fitted tight to the ground by heavy overhanging roofs. The roofs are the most conspicuous feature of the building, and in spite of their great expanse are never broken by dormers. Their pitch and the deep shadows thrown by the overhang, make them very picturesque; but they are not cocked up or restless. The slope of the main roof and those of the porch or out buildings, and the strong horizontal string courses on the walls all tend to

keep the house down upon its site. The windows and other openings are grouped in a way, which may be inconvenient at times to the people who occupy the dwelling, but which from the outside gives an abundance of interesting wall surface. In fact, these houses frequently have the appearance of sacrificing the comfort of the interior plan to the interest of the exterior design; but the outside observer need not quarrel with such a sacrifice. The exteriors are certainly highly interesting; and they are so because every mass, surface, shadow, and detail con-

clients, who insist upon having their houses designed in some particular style, or who fail to understand the æsthetic impossibility of certain coveted arrangements that it is very rare to find the work of any designer characterized by such complete consistency as that of Mr. Wright. He also must have had the sort of client, who wanted a Mediæval castle; and it may be well to pause and consider for a moment how he has been able to reconcile the uncompromising rigor of his style with the satisfaction which he has evidently given to a large number of clients.



STABLE OF THE WILLET RESIDENCE.

Photo by Henry Fuermann.

Highland Park, Ill.

Frank Lloyd Wright, Architect.

tribute to one consistent and spectacular effect. The kitchen yards even, which according to the usual practice are concealed, wherever possible, behind a line of shrubbery, are worked frankly and successfully into the designs, and help to give the buildings that semi-pyramidal appearance, towards which Mr. Wright is always aiming; and striking as are the details, contrasts and episodes of his designs they are all subordinated to the triumphant domination of vigorous masses and salient lines.

The American architect is so frequently troubled with unfortunate

Without pretending to any inside information in the matter, we surmise that Mr. Wright is able to command the good faith and confidence of his clients, not only by his evident sincerity and disinterestedness, but also, by a certain vivid emotional interest which the man imparts to his work. He himself has feeling; he can embody this feeling in his favorite forms; and he can awaken a corresponding feeling in the people whom he serves. His work consequently is sufficiently popular as well as legitimate and original; and whatever its influence has been in the past, it will be even more efficacious in the future.



THE MCKINLOCK HOUSE.

Photos by Henry Fuermann.

Lake Forest, Ill.

Handy & Cady, Architects.

A Group of Western Residences.

The several houses, illustrations of which accompany these notes, are excellent examples of the better residential work now being done throughout the West by well-trained architects, and it is interesting to note that in spite of the disposition of the designers of that

ency is not carried to an extreme. The irregularity is not perverse or flagrant. It is moderated both by a desire to remain faithful to good traditions of domestic design, and what may be described as in general a perfectly normal state of mind. These houses may in-



LIVING-ROOM IN THE MCKINLOCK HOUSE.

Lake Forest, Ill.

Handy & Cady, Architects.

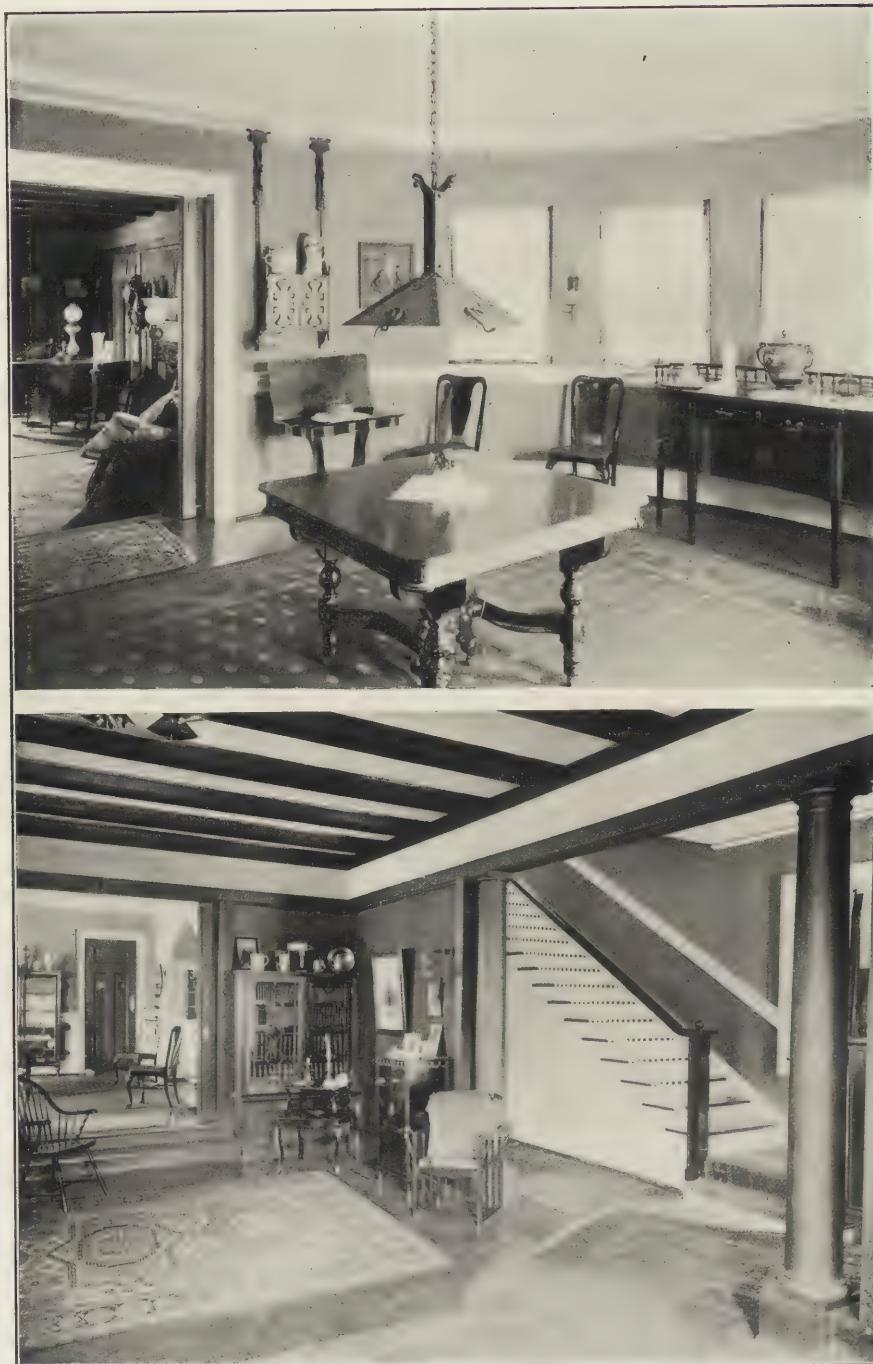
region to break away from the academic traditions more prevalent in the East and take a line of their own, the character of their work is largely determined by certain common conventions. Although, as is natural among architects who are intentionally departing from an academic point of view, they tend towards irregularity and picturesqueness of effect in their exteriors, this tend-

deed be compared to the picturesque villas which were erected so plentifully at Newport and in other places along the Atlantic coast during the eighties by the very same architects who subsequently adopted a more formal habit of design, the chief difference being that the latter were chiefly shingled houses, whereas the former are of brick or plaster or both. It may be doubted, how-



The House Above is the Hamlin House, on Woodlawn Avenue, Chicago, of which J. G. Rogers is the Architect.

The House Below is the McMullen Residence, at Ravinia, Ill., of which Hugh M. Garden is the Architect.



HALL AND DINING-ROOM IN THE HAMLIN HOUSE.

Photos by Henry Fuermann.

Woodlawn Avenue, Chicago.

J. G. Rogers, Architect.



LIVING AND DINING-ROOMS IN THE McMULLEN HOUSE.

Ravinia, Ill.

Hugh M. Garden, Architect.



THE RESIDENCE OF DWIGHT H. PERKINS.

Dwight H. Perkins, Architect.

Evanston, Ill.



LIVING-ROOM IN THE RESIDENCE OF DWIGHT H. PERKINS.
Evanston, Ill. Dwight H. Perkins, Architect.

ever, whether the Western architects will follow the example of their Eastern fore-runners, and become more academic as they become older. In that very complicated and diverse group of ideas and forces, which we call American life, it is natural and wholesome that the East should cleave to the European and academic point of view, while the West should seek more vigorously to express local ideas and conditions. These two points of view cannot help but act and react on each other in an edifying way, provided neither is pushed to a perverse and meaningless extreme.

Mingled with the tendency towards irregularity and picturesqueness in designing the masses of their houses, the better Western architects are also seeking to simplify the forms they use in certain significant ways. This leaning towards simpler forms does not always express itself in the composition of the exterior, because it is difficult to add to a house which is both irregular and picturesque the quality of fundamental simplicity. Nevertheless it is astonishing how frequently certain Western architects have succeeded in imparting a genuine unity to houses, whose chief merit is a sharp and bold picturesqueness of effect, and even when the design remains loose and consequently complicated rather than simple, it is rare that the designers fail to give simplicity to their detail. They cherish, it would seem, a greater respect for their materials than Eastern architects of the same standing. They do not try to ornament wooden columns and plaster surfaces in a manner better adapted to other materials and, their decorative detail is much less likely to be merely applied.

The general tendencies described above are, of course, only partially embodied in any particular instance. Some of the houses which illustrate other articles in this number are even better examples of them than those which are reproduced herewith. Nevertheless these four houses are fair examples of what are, on the whole, good tendencies; and if each of them taken

alone cannot be described as admirable without qualification, that is at least partly because the ideas and tendencies they represent are not as yet approaching a mature expression. The McKinlock house, for instance, at Lake Forest, Ill., is picturesque and interesting, and both in its lines and in its tone is admirably adapted to the untidy Western landscape by which it is surrounded; but like all picturesque things it is much less interesting from some points of view than from others. In the same way, while there is a certain method in its irregularities, the separate features often triumph over the general idea resident in the design. Utilities, such as chimneys and verandas, are placed wherever convenient without much reference to a place in a general design; and the same effect of careless picturesqueness is carried out in the landscape treatment and in the planting. The grounds of the McMullen residence at Ravinia, Ill., is characterized by an even more active intention not to disturb the natural surroundings of the house with any artificial formality of design. The house is merely set down in the trees. Its owners apparently wanted merely a pleasant and unpretentious home. This they have assuredly obtained; but the result, legitimate as it is within limits, does not afford much scope for critical comment. The house of Mr. Dwight Perkins at Evanston, Ill., is a better example of the tendencies outlined above than either of the other two. It is treated with simplicity and with effect; it is picturesque without being loose. On the other hand, the Hamlin house, on the outskirts of Chicago, squints in the direction of "colonial" design, without being at all a close copy of "colonial" forms. Indeed, above the second story there is nothing "colonial" about it at all; and it is a question whether the combination between plaster story with its overhanging roof and the brick of the first story is very happily made. On the whole, although it bears the appearance of being rather over than under designed, it is an individual and careful piece of work.



PLATE I.—VESTIBULE OF NO. 2 BIS AVE. DES GOBELINS.

Paris, France.

L. P. Marquet, Architect.

Modern French Interiors.

A portfolio of plates has come to hand from Paris. The pictures deal with modern interiors in France and Belgium, with at least two plates devoted to the City of Strasburg. The book is published by Charles Schmid, and no author's name, nor the name of any editor appears. This is the more conceivable because there is absolutely no text furnished; and because even the table of contents is a little irregular in the manner of presentation of the separate subjects. The names of the architects and the exact locations of the buildings treated of are given in the table, and that is really all one needs to know, although it would be very well—it would be a great favor to all users of the book—if the materials employed in each separate case were more uniformly and more fully given. The legends or "captions" on the plates themselves are fuller than as given in the table, but even in those legends where the name of the sculptor and the name of the painter may be found, we do not always have any mention of the substance in which the sculpture is carried out. Is it modelled in plaster or carved in white stone? Nothing but the joints of the stone masonry allow us to infer the latter, in Plate I.; nothing but internal probability enables us to fix the location in either picture of the "grès flammés de Bigot." It is not an essay on the artistic merit of the design that is lacking; it is merely a legend twice as long, giving us the knowledge that we really need to possess.

It will not surprise the reader very much if the assertion be made here that these pieces of simple house-decoration are extremely well worthy of study by Americans. The citizens of the United States know, well, the grandiose interior of the millionaire; and they know also the adornment by mantelpieces and similar permanent furniture as well as by decoration of wall and ceiling, of the

moderate house where the fairly successful business man brings up his family. What Americans do not know, from any sight of it in their own towns, is the treatment of such interiors as if they were a part of the house itself, built with the house, to stand and fall with it. It is as yet very uncommon to find decoration of any artistic value, which is other than temporary, movable, a thing which the owner may rip out of the house and carry away with the slightest effort and with but moderate expense. The only apparent exception of this dictum would seem to be the painted ceilings. That is indeed one thing that American decoration has achieved—the use of painted work by artists of real sterling merit: but how far the ceiling panels by Blashfield, Low, Turner, or Mowbray are fixtures; it is impossible to say without taking a most elaborate census. There certainly are rooms in New York where the paintings *ought to remain*; therefore, because we can hardly conceive of the room without them—nothing but the partial destruction of the house would allow of the removal of such wall pictures and ceiling pictures as those which come to mind when we consider the works of our mural painters.

The architect working in Paris, in Brussels, in Strasburg, in Liège, in Vichy, in Vienne (presumably the old city on Rhoneside), is shown by these plates to be more of a practical workman than his American brother—less of a draughtsman—less of an administrator sitting in a distant office and making occasional visits; more—much more—of a workman who sees things put into place and may even be thought to use his own thumbs and fingers in the work. And the copies given here of some few of the plates alluded to above are intended to show the bases for this conclusion. It is not to be denied, of course, that the skilled and practiced workman is much more in evidence in

France than in our American cities; no one who has tried to have decorative work done in Europe, he being on the spot himself to look after it, but will remember his surprise at the facility with which the very first cabinet-maker or stone-cutter that he talks with sees his meaning and is prepared to meet him half way. What does this mean? It means tradition! It means the result on the present generation of the workmanlike habits which existed in many previous generations. Your French carver can do nothing (I have said so myself more times than once in print) can do nothing except in the recognized styles: but he knows those styles in a wonderful way; and when he learns from your remarks or from your preliminary sketches that you mean something in the way of *Louis Treize*, let us say, he is prepared to block out in soft wood friezes and panels quite in harmony with what he takes to be your purpose, and of surprising value to you in your attempts to make up an important piece of decorative joiner work to refresh your sculpture. So in the matter of pure sculpture in material other than wood, it makes little difference to the working sculptor whom you consult whether he is asked to employ one assistant and one set of tools, and with them to work in soft stone of the Paris basin, or whether with other workmen and quite other tools he is to produce something in hard plastering—in stucco or pure gypsum. In either case he will "meet you half way," as has been said before. His readiness and his knowledge are of evident assistance to the designer of the whole work, who is not driven to the wretched habit of drawing everything out to scale and also to full size before he even talks to a workman about the putting of the whole in hand.

I think that some of these truths may be visible even in the half-tones made from these French photogravures. Plate I. is a part of the vestibule of a Paris house, designed by L. P. Marquet; not a costly private hôtel, but a house with apartments for rent. It will be well for us to remember that these handsome

halls, as a New Yorker would call them, lead not from a street door to the staircase and the ground floor rooms, but branch off at right angles from the driveway which forms the chief entrance to the building. The admission of daylight, then, is not from the door alone, but from a window or two opening upon a courtyard, so that the long walls of such a passage, perhaps twenty feet long by less than half that width, may be lighted by windows nearly opposite to it; so avoiding the bewildering shadows of the lighting from one end only. The sculptures are by P. Seguin, (or perhaps Séguin) and close examination of the photogravures, one of which is a large detail, seems to establish the fact of these being in stone, ceiling as well as walls. If this seems to most Americans hard to believe, those doubters may consider the well-known fact that there is done in Paris, and in the other towns which are built up with the soft cream-white material which we call Caen-stone, almost the only modern work in great solid blocks set one upon another in Greek simplicity of process. The Paris workman does use mortar—in that respect he has abandoned his Greek exemplar—but he cuts his blocks straight in four ways and builds piers of them, or he cuts them with two faces, two beds and two vertical joints, and lays each block facing out and in. He is not as afraid of the dampness of out-of-door weather as are his American contemporaries; he is not wild for furring and hollow walls; he seems to find that the stone block weathers on the outside and preserves its interior mass and its inner face very well, without extra precautions. So that although one has little doubt that the uprights, the segmental arches, and the horizontal course above shown in Plate I. are in this case thin interior face-work, he need have no doubt that they are still solid stone. Then the paintings, those of the panels below, with very conventionally arranged flat ivy-pattern, and those with elaborate landscape above, with the hill-side and the stream seen through a screen of five-fingered leafage, are all



PLATE II.—VESTIBULE OF NO. 76 AVE. D'ITALIE.

Sculpture by M. Germain. Mosaics by E. Coignet. G. Just and E. Denis, Architects.

paintings on canvas applied to the wall by the process familiar to us under the French name *maroufage*, and the work of a painter named Rudnicki.

Plate II. shows another vestibule of entrance in a house designed by Messrs. G. Just, and E. Denis; one which unfortunately cannot be made to tell its story well in a photograph, and yet there is so much about it that is impressive, that it seems worth a trial. The sculptures are by M. Germain and they represent the four seasons; and now it will be seen that only the band below the cornice can be expressive of this subject at all. Spring is directly opposite you as you walk toward the staircase; perhaps the flowers and the broad leaves of April can be made out well. Autumn with its fruits is in evidence on your right. Below this autumnal frieze is a large panel in mosaic and its framing is of that curious adaptation of the Louis Quinze which we find mixed up so often with what would otherwise be *art nouveau* pure and simple. On the left hand wall the disposition can be seen more clearly, for there is evident the arrangement in two such panels, each a counterpart of the other so far as its main outline is concerned. These panels are filled by mosaics by Edouard Coignet. The floor of this, as in the vestibule, Plate I., is also in mosaic, but it does not follow that the same artist designed it. Its pattern of reaching out and striving scrolls is not agreeable to contemplate.

Plate III. is the entrance-way of another house in Paris, the work of the architect Gabriel Morice; but in this case it is the driveway itself from which (as other pictures show) the usual cross-passage goes off to the staircase. The subject of our illustration is a corridor walled entirely with stone except that the large panels filled with children carrying great masses of vegetable forms—fruit or flowers or at least branches of trees—are worked in glazed and colored stone-ware by an artist-artisan whose work is frequently cited nowadays, Bigot. The models for these panels of “grès cérame” are by A. Cordonnier, and the carving of the stone pilasters

and consols are assigned to F. Kulikowski. There is abundant room to criticise the forms of this composition, and it is one more sad instance of the immense difficulty there is in supplanting the architectural forms of tradition, those which bygone styles have left in our memory, by newer forms of our own devising. That we may admit; and yet the charm of the solid material solidly and well handled, and the use of chromatic sculpture of novel design, is of infinite satisfaction.

Plate IV. is an entrance hall of unusual character, the design of M. L. Gabriel, of T-shape in its plan and the part shown in the half-tone is the wall on the right as you enter—the door on the left opening into the court within, where perhaps the stables are. In this case the walls are of stone and rather massive in appearance, and this solidity is increased by the carving itself, its very elaboration going to produce the effect of rather ponderous dignity. And that is a reasonable effect to seek for in what everyone knows to be the basement story of a six-story building. Here the roof is of our old-fashioned rolled iron beam and glazed brick arch, a form of ceiling which is not in fashion just now, but which had within itself possibilities for admirable decorative effect. Rest each end of your beam on a carved corbel, as is done here, although the corbels here are indeed light and slight, then give to the beam some very small downward projection from the soffit of the arch so that this arch shall seem to spring from a vertical surface, no matter if only a few inches wide, or high, and your room, large or small, may be most effectively closed at top. In the case before us the panels between the corbels and below the arches are filled with “grès flammés” (by which we understand colored flashed pottery) by that same Bigot of whom there is mention above. The sculptures in white stone are by P. Seguin.

It is inevitable that in such a collection as this, the designs for halls, vestibules and staircases should be more attractive to one who does not visit and study them



PLATE III.—ENTRANCE DRIVEWAY OF NO. 45 RUE DE POMEREU, PARIS.

Panels by A. Cordonnier. Consols by F. Kulikowski. Gabriel Moriel, Architect.

in detail, but sees their counterfeit presentation in a photograph alone, than the rooms in which people live and those in which they keep their state on great occasions. And this because of the modern tendency to crowd the rooms with gimcracks of every sort, permanent as well as movable, but also movable as well as permanent. The first aspect of a room such as is inhabited by a well-to-do and tasteful family is apt to

staircase or the like, of no better design will be attractive from its very simplicity.

Here, for instance, Plate V., is a chimney-piece in a room at Liège, in Belgium, the design of M. Castermans, architect, and the whole is unquestionably in cut stone; and yet it is evident that if it were in stucco it would be equally worthy, except in that it would not endure. There is a living sculptor



PLATE IV.—ENTRANCE HALL OF NO. 170 RUE DE LA CONVENTION, PARIS.

Sculptures by T. Seguin.

P. Legriel, Architect.

be the insufferable crowd of unrelated parts which challenge one another in demanding your attention. It has been said before in these columns that the only salvation for our living rooms is in their beauty of color! Let the designer be content to get that for he will never get effects of line and mass, form and proportion which will please him in a modern living room. For these reasons the photograph of such a room is apt to be unpleasing, while a corridor, a

whose room is adorned by a frieze of his own make in plaster with delicate little figures set just above the fireplace and occupying the wall of the chimney-breast; there is a hotel in Athens in which the better rooms have carefully-made casts of the exquisite relief sculpture in the Central Museum built into the plastered walls, one such relief above each fireplace. In each case the effect is entirely satisfactory. It is not many years since it was the fashion to pur-

chase casts of no great perfection of make from dealers in our American cities, casts of reliefs of classical or Renaissance work, to paint these in two or three grave colors in harmony with the



PLATE V.—CHIMNEY-PIECE IN A ROOM AT LIEGE, BELGIUM.

Castermans, Architect.

coloring of the room and to lay much stress upon their effect. Now, if in like manner an original sculpture could be used above each mantelpiece, between each pair of windows, above each door-

head, in the middle of each stretch of wall, above each stretch of wall in the form of a frieze, it would need but a slight warning—but a very gently hinted suggestion that there was something worth looking at, to bring all your friends to the awestruck inspection of your adornment. The first glance of a total stranger might be one of mere vague wonder why those queer reliefs were there; but if you had such sculptures as those that have been here suggested, by any of our sculptors who have recently left us, as by Olin Warner, the house would soon be entered in the guide books as one of the sights of the place, if only it might be seen; like those chateaux and "seats" of which it is said—"may be visited when the family is away." That is what I feel in presenting this simple little chimney-piece; although the perspective is such that one cannot judge accurately of the group in relief and though there is sign of some work yet requiring to be done before the piece is finished, it seems well to consider this fireplace, in spite of the warning we receive that it is to be but a gas fireplace after all—see the pipe in the floor below. The dining-room which is to be warmed by that gas-fire may also be disfigured by the usual muddle of unrelated objects, though that is not the custom with French dining rooms, but the chimney will remain as we see it, and it is a proper feeling which has forbid the introduction of a broad shelf to receive movable objects which would compete with the fixed sculpture.

Plate VI. is the corner of a sitting-room, at Brussels, the design of G. Hobé and this is worth study because of the simple effectiveness of the design in that corner where a fireplace set in the angle is placed, flanked on one side by the usual dado crowned with shelving, and on the other side by a window. Whether that window be really an out-of-door light or merely some communication with pantry or service room, for this I find is a dining-room in a southern suburb of Brussels, is not clear, but neither is it important that we



PLATE VI.—CORNER OF A DINING-ROOM.

Brussels, Belgium.

G. Hobe, Architect.



PLATE VII.—THE ENTRANCE OF THE CASINO AT VICHY.

Allier, France.

Chas. Le Coeur, Architect.



PLATE VIII.—ENTRANCE TO THE RESTAURANT OF THE CASINO AT VICHY.
Allier, France.

Chas. Le Coeur, Architect.

should know; the lights are filled with rough glass set in lead sash and evidently quite obscured by the very roughness of the material. Then the top shelf crowning the cornice of the whole piece runs continuous, uniting the whole into one composition, and there are several shelves below it. There is room for many more pieces of pottery than are here shown in place, and there is no limit to the magnificence of the pieces you might display in this way, for they are really very safe; it is only she who will come to dust them now and then who will imperil their existence.

With Plate VII. we enter a more stately world, although it is one at which people may sniff if they choose. The Casino at Vichy, the work of M. Charles Le Coeur is certainly a more grave and reputable place of resort than the similar building at Homburg or Wiesbaden, and the building they have there is stately, as is the custom for such buildings to be in France—buildings which represent a half-national enterprise. This illustration is the main entrance shown as it looks to a visitor who has just mounted the steps of the approach and who finds himself face to face with *le contrôle* and with its self-conscious occupant. The rather vigorous architectural treatment of the wall opposite us in the picture is marred indeed by the great panels being filled with mirrors, but if we put that case the other way, and admit that the mirrors must be there or it would not be the entrance to a casino, then perhaps this white stone *pilastrata* may pass as a very good framing for them and for the doors which lead into one of the great saloons. The artist's name is not given in this case, but it is plain that a very careful designer of color-effects has been at work, and a certain very pleasant use of naturalistic plant forms is to be seen on the vaulted ceiling itself, in the great moulding around the doorway, in the

tympanums of the smaller arches and of the large arch: but why does the artist allow himself to play tricks with the letters of our Roman alphabet? The French know so well how to take those Roman letters and treat them simply and give them a certain picturesque grace, that it seems inexcusable to undertake such vagaries as are suggested here.

Plate VIII. is a view in the same large building, and here we are at the entrance of the restaurant, of which the walls in the ante-room and the main hall itself are faced alike with glazed tile, with a good deal of character in its design. Another view, which we cannot find room for, shows the large room of the restaurant with a long array of square-headed doorways like those of which we see two or three in Plate VIII., so that there is nowhere a large surface of wall to treat with tiles. The result of this is seen in the particular design adopted, one which is fitted evidently for the treatment of the somewhat narrow piers alternating with door-pieces. The ceiling need not engage our attention. It has evidently not received much care from its designer, and no one can be expected to like either that of the vestibule on the right, or that of the large hall on the left, with its deeply-cut but most ineffective border. It is the tile-work which is effective here and it is worth anyone's while to study out the system adopted and to see how few separate designs for the painting of the individual tiles have been found necessary. It is probable that there are not more than six different patterns of painted tiles in the whole composition; and it would be worth while to inquire whether the design was made first and the tiles painted afterwards, or whether the ingenious designer had selected his tiles from a larger lot and had found a way to bring them into touch with each other in this quite impeccable fashion.

Russell Sturgis.



Terra Co'tta Feature for Arch.
Made by the New Jersey Terra Cotta Co.

The Use of Terra Cotta in the United States; How It Has Increased.

No. I.

The several important architectural styles have all been associated with certain characteristic uses of a certain material. In China and Japan economic conditions and technical skill were of a kind that necessitated wooden or clay structures. In the Mesopotamian Valley the Babylonians and Assyrians erected clay palaces and temples. The Egyptians quarried great masses of stone for their places of worship out of the hills which bordered the Nile. Grecian architecture is adapted to the precise and subtle employment of certain kinds of finished stone. Finally the different forms of European domestic architecture all carry with them particular materials—such as wood in the half-timbered house, plaster or stone in the Italian villa, and brick or stone in Jacobean or Georgean dwellings.

The cheapness of timber has in the past constituted wood as the characteristic American building material; but it is obvious that the supremacy of the carpenter is on the wane. The increased price of wood, the smaller cost of certain other materials, and the economic necessity of fireproof and more substantial structures are coöperating to diminish the importance of wood compared to stone and clay or chemical products. Moreover, the varying conditions existing in different parts of the United States, the inexhaustible demand for diverse types and kinds of build-

ings will prevent the indisputable sway of any one material. Just as American architecture has inherited all the European architectural styles from which to select and adapt the forms it needs, so it has inherited all the time-honored building materials. These materials can be developed in accordance with the peculiarly American economic conditions, and technical methods; and the improvement of our architectural design depends quite as much upon the adaptation of the design to the material as it does upon the idiomatic and consistent handling of the architectural forms for their own sake. No one material will dominate American building; but each important material will occupy a place corresponding to the completeness with which it serves our practical needs. Owing to the novelty of some of those needs and conditions, the place of particular materials will be very different from those they have occupied in the building of European and Asiatic countries: and the competition among the various materials is so keen, that each one of them will have to earn its place by the substantial and incontestable nature of the advantages it offers.

It is the object of the series of articles, of which this is the first, to point out some of the advantages of terra cotta as a material, and to outline the place which it is coming to occupy in American arch-

itecture and building. It is perfectly evident that these advantages are so great that its place will be most important; but it is not quite so obvious just what that place will be, or how terra cotta should be used in order properly to fill it. Perhaps the best way to obtain some indication as to the advantages of terra cotta, the effective methods of using it in architectural design, and its proper place in the hierarchy of building materials will be to give a brief account of its origins in this country and of the great growth both in the amount and in the scope of its employment.

Terra cotta is one of the oldest and one of the most generally popular building materials. Primitive races used sun-dried and burnt clay in large quantities and for various purposes. The Assyrians, the Egyptians, the Greeks and the Romans all employed it to a greater or smaller extent in connection with their building. Naturally it was most necessary to these peoples whose structural material was brick rather than stone; but even the great stone builders found various subordinate ways of applying it to their buildings. It was the same during Mediæval and Renaissance times. In the plains of Lombardy particularly, where stone was rare, brick

and terra cotta were the prevailing materials, and while it was less frequently employed on the other side of the Alps, certain parts of Germany, France and England were so situated that many of the buildings were erected



Main Entrance to St. Aloysius' Church, West 132d Street, N. Y.

W. W. Renwick, Architect.

Terra Cotta made by New York Architectural Terra Cotta Co.

of brick and terra cotta. Brick has been the structural and terra cotta the ornamental material which have throughout the centuries been the great competitors of stone and stone carving.

In the United States the use of brick preceded by a good many years that of

terra cotta. During the early period of American building, wood was about the only material which people could afford to work into ornament; and later when more substantial ornamental forms were required, the stone-cutter naturally pre-

paratively late date. Indeed, its introduction is practically contemporary with the modern movement in American architecture; and the architects chiefly associated with its effective and abundant employment are still living and in active practice.

Attempts had, indeed, been made to manufacture it on a commercial scale at an earlier date. In 1853 Mr. James Renwick, the well-known architect, conceived the idea of substituting terra cotta for the cut stone work, which then prevailed in New York, and he induced a manufacturer of glazed and other earthen sewer pipe to produce it from his designs and under his supervision. He believed that it would prove to be more durable, less expensive, and more ornamental than the free-stone, which was then universally employed in New York. He used it for the belt courses and the cornice of the Tontine building; the ornamental work on the St. Denis Hotel, and on three houses on 9th St., between 5th and 6th Aves. The attempt to introduce the material was, however, for the time being a failure. Stone-cutters and builders violently opposed its use, and very little of it found lodgment in any buildings, except those named above.

The court of the old Lafarge Hotel, since destroyed by fire, and the old Trinity Building, also contained some terra cotta; but the cases were very rare. The manufacturer, after losing money on the enterprise, was obliged to abandon the attempt; and for many years nothing



Bellevue-Stratford Hotel, Philadelphia, Pa.

G. W. & W. D. Hewitt, Architects.

Terra Cotta furnished and erected by Atlantic Terra Cotta Co.

ceded the designer and manufacturer of terra cotta. In a country such as the United States, which started with only a meagre technical knowledge and in which economic conditions favored ready-made materials, the use of terra cotta in large quantities came at a com-

more was heard of terra cotta in New York. Neither was this failure solely the result of interested opposition. The first terra cotta manufactured in this country was not well adapted for use in masses to sustain weights, and it was not designed with sufficient reference to its limitations and qualities as a material. People were so much accustomed to stone that the burnt clay product was generally painted to look as much like stone as possible; and the only good substitute for one kind of stone is another kind. American building was not in 1853 either architecturally or technically prepared for the introduction of terra cotta.

It was not until about twenty-five years later that the attempt to introduce terra cotta was renewed. In the meantime, indeed, a builder in Louisville, Kentucky, had been trying to make a sort of terra cotta, which has been described as "a clay imitation of an iron imitation of stone," and while this undertaking also failed to succeed for many years, it was the parent of one of the best known and most prosperous terra cotta companies doing business in the West.

The period of rapid growth began about 1879, and was coincident with the sudden and enormous extension of American building and architecture, which began about that time. It was the period when the skyscraper, while not actually a fact, was distinctly foreshadowed, when the American millionaire first began to build sumptuous dwellings, and when

American architects were coming to know better and better every year what they wanted to do and how best to do it.

The two architects, or architectural firms, which have had most to do with the introduction of terra cotta into Eastern building were Mr. Geo. B. Post and Messrs. McKim, Mead & White. Richardson preferred the massive stone walls, to which his peculiar tendency in



Keith's New Theatre, Philadelphia, Pa.

Bruce Price, Architect.

Terra Cotta by Conkling-Armstrong Terra Cotta Co.

design was adapted. The late R. M. Hunt employed some terra cotta, of course; but he did very little to popularize the material. Geo. B. Post was the first architect to make terra cotta contribute in an essential manner to the decoration of an important structure. The ornamental members of the building of the Long Island Historical So-

ciety, erected in Brooklyn in 1879, were made of red terra cotta, some of the heads being designed by Olin Warner; and in 1881 his plans for the new Produce Exchange, New York City called for a red brick building, ornamented in terra cotta. It was these two buildings

because terra cotta was employed chiefly on brick buildings, and at that time bricks of varied colors were not commercially manufactured. It should be noted also that it was between 1885 and 1890 that the old brown freestone, so long the dominant material in New

York, was replaced by brick and other stones for ordinary speculative residences and flats, and this substitution very largely increased the ordinary commercial use of terra cotta. During the same years the prominent Western architects were specifying it in their buildings in very much the same way and to very much the same extent. The Romanesque movement in that part of the country consumed large amounts of terra cotta, as well as of stone.

The second period in the American use of terra cotta began about ten years after the beginning of the period; and just as Mr. Geo. B. Post was responsible for the way it was used



Mantel in Residence of Mrs. G. R. Fell, Philadelphia, Pa.
Peabody & Stearns, Architects.

Terra Cotta executed by The Standard Terra Cotta Works.

which set the ball rolling, and throughout the eighties almost all the terra cotta used was colored in the same warm red, until the word terra cotta became identified with the color almost as much as with the material. Of course, that was

in the first decade, so Messrs. McKim, Mead & White were responsible for the change in its use, which started in about 1889 and 1890. In several important buildings erected in 1890 or the years immediately succeed-

ing they employed a deep yellow or buff terra cotta, which, in the course of time, came largely to supersede the red, which was formerly so popular. Among the New York City buildings in which the newer material was used may be mentioned the Madison Square Garden, the Century Club, the Herald Building, and the Imperial Hotel. The advantage of the yellow and the buff was that it could be used on buildings,

rus L. W. Eidlitz, Carrère & Hastings, D. H. Burnham & Co., and Louis H. Sullivan should be particularly mentioned. The use of the material had, however, by this time reached a stage in which it did not need any patronage. Early in this period terra cotta for exterior use ceased to be looked upon as an experiment by either architects, builders, or manufacturers, the results secured in the buildings and by the



The Fairmont.
Reid Brothers, Architects.
Terra Cotta by The Perth Amboy Terra Cotta Co.

the lower stories of which consisted of limestone. It was a much more adaptable color than was the old terra cotta, and proved its availability by almost immediately jumping into general use.

Space does not permit us to follow out in detail the increasing and more varied employment of terra cotta during the past fifteen years. All the important architects specified it on occasions, and many of them very frequently —among whom Mr. F. H. Kimball, Cy-

architects named having won for it a place distinctly its own, and one bound to grow in importance as the popularity of the tall building increased. Economic and technical causes of the utmost importance were constantly both operating in its favor and increasing and diversifying its employment. We shall treat more in detail in the succeeding papers of this series the character of the economic and technical causes mentioned above; but here it



Consol in Terra Cotta for Newcomb Building, New Orleans, La.

Audry & Bendarnage, Architects.

Made by The Northwestern Terra Cotta Co.

may be premised that the tall building of steel frame construction has from the very necessity of the case been a large consumer of terra cotta. Just as enormous quantities of hollow fire-brick have been necessarily employed to cover in the steel frame and for floor construction, the comparative lightness and cheapness as well as the superior fire-resisting qualities of terra cotta have made its use peculiarly desirable in these buildings for ornamental purposes. While it has not by any means been universally applied to skyscrapers, and when employed, it is sometimes erroneously disguised as stone, still its merits for ornamental purposes on steel frame and fireproof buildings are receiving additional recognition in each succeeding year. This is true not of any one section of the country, being very evidently a widespread and popular movement. Large use of terra cotta both glazed and unglazed has been made in tall buildings recently planned and erected in Chicago, St. Louis, Baltimore, Philadelphia and Washington; and indeed, in the three most important skyscrapers erected in recent years in New York City, viz., the Fuller, the Times and the Wanamaker buildings, terra cotta is profusely and successfully applied.

Terra cotta not only fills its place as a building material most satisfactorily, but it is not expensive. A single piece costs about the same as sandstone or limestone at the prevailing

price for these materials in most localities. When, however, a number of pieces exactly alike are required, they can be produced in terra cotta cheaper than in stone, unless the terra cotta has to be transported at a large cost for freight. The advantage in point of cost in favor of terra cotta is greatly increased if there be a large proportion of molded work, and especially if the

couraged by the constant improvement which is taking place in the process of manufacturing terra cotta. The material is being made in a more durable manner, so that many architects who objected to its use, in the beginning, are now specifying it in increasing quantities. The improved technical processes also enable the manufacturers to meet in a more satisfactory manner a larger



Government Printing Office, Washington, D. C.

J. G. Hill, Architect.

Terra Cotta by The Excelsior Terra Cotta Co.

moldings are enriched, or if there are a number of ornamental panels, carved capitals, etc. The use of terra cotta for trimmings and especially for heavy cornices in place of stone often reduces the cost of walls and foundations, as the weight of terra cotta will be much less than that of stone, and the walls and foundations may be made lighter in consequence.

Moreover, this increasing use is en-

riched by the constant improvement which is taking place in the process of manufacturing terra cotta. The material is being made in a more durable manner, so that many architects who objected to its use, in the beginning, are now specifying it in increasing quantities. The improved technical processes also enable the manufacturers to meet in a more satisfactory manner a larger



United States Post-Office, Norwich, Conn.

J. Knox Taylor, Architect.

Terra Cotta by The South Amboy Terra Cotta Co.

glazed material is being softened by sand blasting; and it is evident that the use of the material is entering upon a new and still more important phase. We shall not paint our buildings as the Greeks did, but in many cases we shall encase them in colored terra cotta tiles.

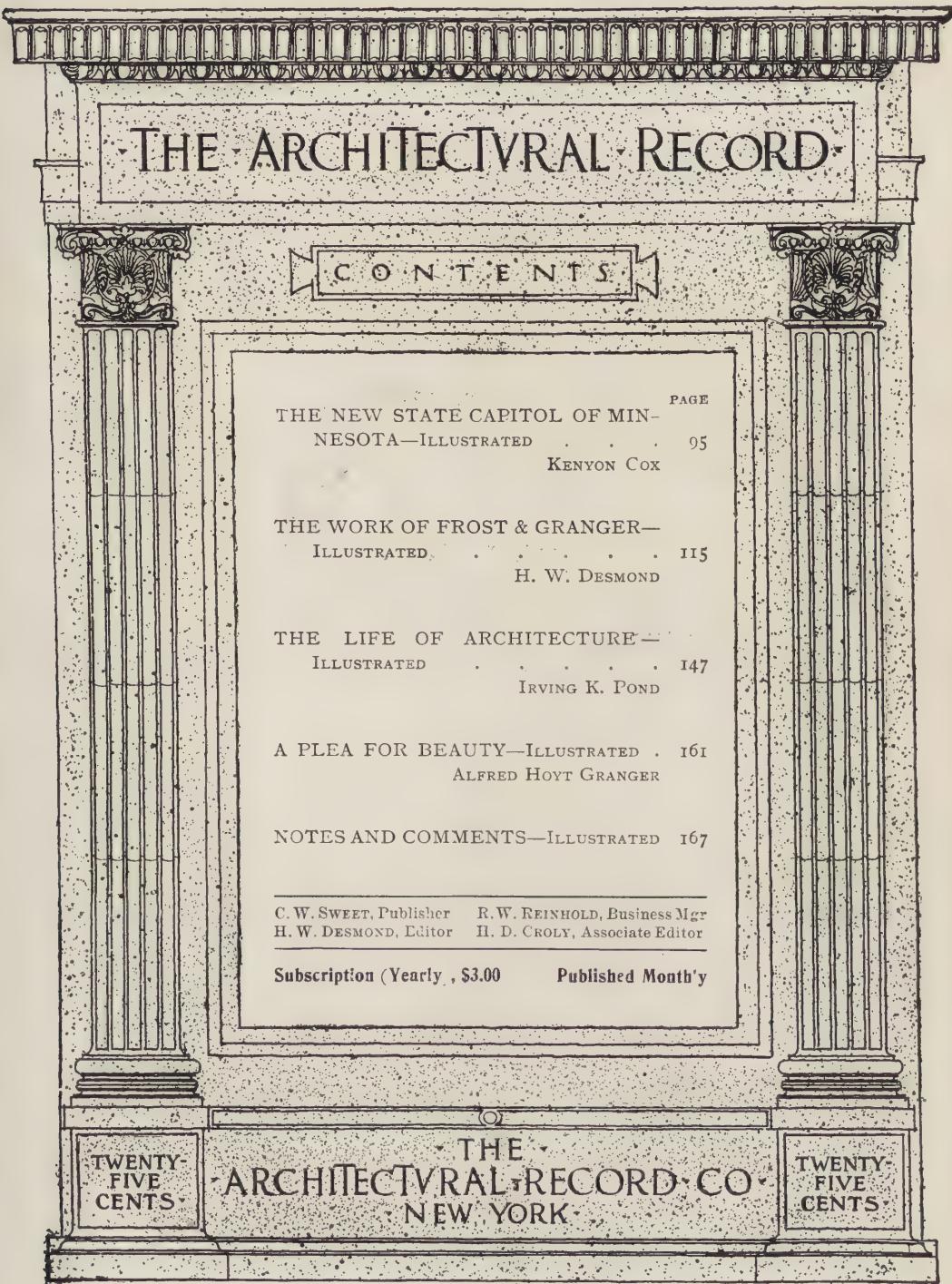
This whole matter will be discussed more fully later in this series of papers. In the present connection we merely de-

sire to point out that after years of growth in the use of the material a period of culmination is now being reached. Terra cotta is not only being used more largely, but it is being used better—in a way which brings out the merits and qualities of the material; and in the next paper of this series we shall point out what the peculiar merits and qualities of terra cotta are.

Herbert Croly.



Detail in Terra Cotta.



THE ARCHITECTURAL RECORD

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THE NEW STATE CAPITOL OF MINNESOTA.

St. Paul, Minn.

Cass Gilbert, Architect.

The

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No 2.

The New State Capitol of Minnesota.

St. Paul is a typical Western city, ragged in its outlines, in its aspect a mixture of raw utilitarianism with a certain desire for display—the kind of city that has grown too fast, and whose citizens have been too much occupied with industry and trade and the creation of wealth to have leisure for the cultivation of art. Yet in that city has grown up in a few years, one of the most imposing and beautiful of modern classic buildings, sumptuous yet severe, a model of good taste and restraint. When its white dome first swims into view there is a shock of surprise, then a rapidly growing delight in its pure beauty, and as one studies the building, inside and out, the surprise and the delight increase. One leaves it with regret and with the hope of return, and it takes its place in one's memory with other works of art that have made a deep impression. It is, henceforth, one of the elements of one's artistic culture.

The dome itself is one of the happiest, in line and proportion, of the derivatives from St. Peter's, its relations of height to width, of colonnade to vault and vault to lantern, being peculiarly right and satisfying, while its free, hand-drawn curve is both robust and subtle. The drum is divided into twelve segments by double columns with entablatures of just the right projection, and between the groups of columns are pedimented windows of simple and noble form. Above is a broad band encircling the base of the vaulting, and from this band marked external ribs soar clear to the balustrade surrounding a lantern composed of twelve columns equally spaced. Between the ribs

are two ranges of dormers, breaking slightly the swelling curve of the vault. In all these arrangements the reminiscence of Michelangelo's master-work is, of course, unmistakable, but the difference in scale has allowed, or demanded, a difference in the proportion of parts, and it is the advantage taken of this which gives the dome an air of originality and an individuality of its own. It is not a small dome—it ranks, as to size, with the Paris Panthéon and St. Paul's in London—but it is small compared to Michelangelo's colossus and it has therefore been possible to give it greater lightness, particularly by detaching the columns around the drum. But, without more technical knowledge than is at the disposal of a painter, it is useless to attempt further analysis or to try to give the reasons why. One can only state roughly the impression it makes—an impression of dignity and grace and, above all, of supreme elegance and distinction. One feels that it is admirable, one knows that it is beautiful, and one must rest content with that—ranking oneself, for once, with the general public to whom the artist appeals rather than with the brother artists, who can understand the means employed and the skill which has employed them.

There is, however, one element of its charm which is, to a painter, of capital importance: that of its material. This is no dome of painted iron or gilded copper, it is of solid masonry, and the material is a gray-white marble. In luminosity, in texture, in tenderness of gradation, in sweetness of light and shade, there is nothing which so nearly ap-



SOUTH ENTRANCE OF THE MINNESOTA STATE CAPITOL.

St. Paul, Minn.

Cass Gilbert, Architect.

proaches the beauty of human flesh as does marble, or which affords so perfect a means of displaying form; and this great dome is a vast piece of sculpture upon which the light falls as caressingly as upon the white breast of the Venus of Milo, while, seen at a distance, it seems of the colors and almost of the very substance of the sky, into which it melts like a snow-peak on the horizon.

If the dome itself is one of the finest of modern creations, the composition of

idly classic pediment strikes one as peculiarly inappropriate and barbaric. Even the Invalides—where the dome and the rest of the building are much better united by the leading lines of the façade and the grouping of the columns—seems a trifle narrow and high-shouldered; and the flat triangle of the pediment, here reduced to its lowest terms and composing well with all below it, is yet not altogether in harmony with the great curves above. Mr. Gilbert has



THE WEST CORRIDOR ON THE MAIN FLOOR.

The Minnesota State Capitol in St. Paul.

Cass Gilbert, Architect.

it with the building which it crowns seems to me more entirely successful than in any other important example which I can recall. The dome of St. Peter's, as we all know, seems to hold no relation to the façade, and neither in St Paul's nor in the Paris Panthéon is the relation of the two entirely satisfactory. The combination, in the latter, of a great Renaissance dome above a rig-

felt the incongruity of the pediment with the dome and has abandoned the pediment entirely, as he has all reminiscences of Greek construction, and his building is an entirely harmonious piece of Roman Renaissance. He has felt the need of a spreading base from which the dome shall soar, and has so arranged his plan as to give him a long parallelogram accented by projections at either



EAST END OF THE GRAND STAIRWAY.

The Minnesota State Capitol in St. Paul.

Cass Gilbert, Architect.



THE GRAND STAIRWAY.

The Minnesota State Capitol in St. Paul.

Cass Gilbert, Architect.



The Minnesota State Capitol in St. Paul.

THE BASEMENT ROTUNDA.

Cass Gilbert, Architect.



CORRIDOR IN MINNESOTA STATE CAPITOL.

extremity, under low glass domes, and by a more pronounced salient in the middle which appears as the base of the great dome itself, the importance of this central feature being increased by giving it an extra attic story, windowless, but ornamented by sculpture. This central pavilion is itself divided into three parts, with massive pier-like ends and an open loggia between them, and as the loggia is two stories high the horizontal division of the pavilion repeats, on a larger scale, the triple division of the wings. A glance at the illustrations which accompany this article will show better than many pages of description how admirably the coupled columns, with the statues above them, carry down the lines of the superstructure, how delightfully the round arches echo the great curves above, how the entire composition is bound into a perfect whole. A detail of great beauty is the fourfold use, twice on the central pavilion, once on each of the end pavilions, of a form of window-pediment not elsewhere occurring on the façade.

The crowning feature of the design is yet lacking, a quadriga, which is to be executed by Messrs. French and Potter. It is easy to imagine how advantageous-

ly it will replace the pediment ordinarily relied upon for a central accent, and how superbly it will complete, while enriching, the composition. It is probable that the terminations of the pier-like ends of the central pavilion should also be considered as pedestals for groups of sculpture ultimately to be placed there; but such groups, like those which may eventually find a place upon the pedestals provided as adjuncts to the grand external stairway, are less essential to the unity of the composition and may, perhaps, be waited for with some equanimity.

It is less easy to speak of the interior, both because it is necessarily a more complicated subject, each important room requiring, logically, a separate treatment, and because I must confess to some haziness as to many important parts of the plan. In general it is clear enough—a great central rotunda, the Supreme Court room at one end and the Senate chamber at the other, each under its glass dome, and between the rotunda and these rooms two great staircase wells, many columned, surrounded by corridors and by offices. Just where in this scheme is the great room of the House of Representatives provided for?



PART OF THE ROTUNDA ON SECOND FLOOR.



CORRIDOR ON THE SECOND FLOOR.

The Minnesota State Capitol in St. Paul.

Cass Gilbert, Architect.



EAST END OF THE CORRIDOR ON THE SECOND FLOOR.

The Minnesota State Capitol in St. Paul.

Cass Gilbert, Architect.



ROTUNDA ON THE FIRST AND SECOND FLOORS.

The Minnesota State Capitol in St. Paul.

Cass Gilbert, Architect.

Memory refuses to make it clear to me, and I have promised to write my personal impressions. At any rate those impressions would be of little worth as to the logic and ingenuity of the interior planning, and can have value only as regards the picturesque quality of the result. This result is determined, largely, by the use of color, whether in the actual

be the most important single detail, the inside may, in like manner, be thought of as a great piece of painting, culminating in the lunettes by Blashfield and La Farge. Of course one does not mean that this interior is not designed as thoroughly as the exterior, or that it would not be interesting if it were executed throughout in gray stone, but



CARTOON FOR LARGE FIGURE IN THE ARCH—HOUSE OF REPRESENTATIVES.

The Minnesota State Capitol in St. Paul. Drawings by W. A. Mackay; Designed by E. E. Garnsey.

materials employed, the ornamental painting, or the introduction of mural decorations by our best artists. These paintings occupy much the same position of importance and are as essential to the complete expression of the architect's idea as the sculptural features of the exterior. If the outside of the building may be considered as a great piece of sculpture, of which the quadriga will

it is not so executed. The architect has desired an effect of sumptuousness and subdued splendor, and has become a colorist as well as a draughtsman. His distinction is that he has never allowed richness to degenerate into gaudiness or beauty of material to disguise beauty of design. If he has handled color like a painter, he has done so like one of the old painters, whose work, though it may



CHAMBERS OF THE HOUSE OF REPRESENTATIVES AND THE SENATE.
The Minnesota State Capitol in St. Paul. Cass Gilbert, Architect.



LUNETTES IN THE SENATE CHAMBER.

The Minnesota State Capitol in St. Paul.

By Edwin Blashfield.



LUNETTE AT THE EAST END OF THE ROTUNDA.

The Minnesota State Capitol in St. Paul.

By Kenyon Cox.



LUNETTE AT THE WEST END OF THE ROTUNDA.

The Minnesota State Capitol in St. Paul.

By Henry O. Walker.

lose much by translation into black and white, yet retains its essential quality in a wood-cut.

Of the color-scheme, as a whole, the dominant note is the full, warm tone of a yellow limestone, a Minnesota product, with which the piers and arches and walls are faced, not in thin veneerings but in solid blocks of masonry. It takes a beautiful but not too brilliant polish, and its color and texture are delightful to the eye. It is most appropriate that it should be so used in the Capitol of the State which produces it, and most fortunate that so admirable a material should have been at hand. Its warmth is contrasted with the grays and violets of granites and marbles, enriched with the sparing use of gold on capitals and galleries, and the result is a triumphant chord of color, delicate, yet so powerful as to make the problem of supplementing it a difficult one for the painter.

The general effect of the interior upon any one who enters the building is, of course, determined by the rotunda and the staircase wells, which are so connected as to form one great composition, and by the corridors and subsidiary staircases. The separate rooms, however important or beautiful in themselves, are yet separate rooms, each with its own composition and its own

scheme or ornament, and while they reinforce the general impression already gained they do not make it. The Supreme Court room and the Senate chamber are square, the room of the House of Representatives is nearly semicircular. The Court room, which is to contain Mr. La Farge's four lunettes, typifying the development of law, was not sufficiently complete, when I saw it, to judge of its final effect, but any room which contains such a painting as his "Sinai" cannot fail to be profoundly impressive. Mr. Blashfield's great paintings in the Senate chamber were, on the other hand, in place, and one could properly appreciate their thoroughly workmanlike composition, their dignity of aspect, and their entire harmony with their surroundings—qualities so much more important, from a decorative point of view, than that beauty of parts which was evident when they were exhibited in New York. The Representatives' chamber is to contain no important individual paintings, but has been decorated by Mr. E. E. Garnsey, who had charge of the ornamental painting throughout the building. The illustrations which accompany this article will show how well he has used his great knowledge of ornament, and how much



RETIRING ROOMS OF THE SENATE AND THE HOUSE OF REPRESENTATIVES.
The Minnesota State Capitol in St. Paul. Cass Gilbert, Architect.

he has enhanced the beauty of the architecture. His treatment of the vaulting of the staircase leading from the basement to the first floor seems to me particularly felicitous and adds greatly to the piquancy of the vista. The Governor's Reception Room has been conceived on the lines of a Venetian council chamber, with heavy, gilded mouldings intended to frame historical pictures rather than decorations. The

piers, of severe and noble form, which support the open balustrade of the second floor galleries. The second floor is the principal one and in rotunda and staircase halls the second and third floors are treated as one. Here the rotunda is octagonal in form, with four closed sides and four open ones, the closed sides showing a round-headed niche between flat pilasters, the open ones two colossal columns with twenty-



CARTOON FOR A FIGURE IN THE ARCH OF THE HOUSE OF REPRESENTATIVES.

The Minnesota State Capitol in St. Paul. Drawing by W. A. Mackay; Designed by E. E. Garnsey.

paintings will be executed by F. D. Millet, Douglas Volk, Howard Pyle, and others.

The rotunda is 142 feet clear from the first floor pavement to the top of the inner vaulting, and sixty feet in diameter. The floor swells slightly in the middle, with pleasant effect, to make room for the shallow vault below, and contains a star-shaped light for the basement. Around it is an arcade of sixteen round arches and sixteen square

foot shafts. The entablature runs continuously above columns and pilasters and the penetrations are spanned, above this, by round arches. East and west these penetrations open on to the great staircase halls, north and south onto the second and third floor corridors, circulation on the third floor being provided for by light metal galleries between the columns. Above the entablature the transition is made from the octagon to the round, and in the pendentives are



"FREEDOM."

In pendentive, Senate Chamber.

Cartoon by A. R. Willett.

Designed by E. E. Garnsey.

four irregular shaped panels which are to be filled with paintings by Mr. Simmons, while the vaulting above, with its twelve divisions, is painted with ornament by Mr. Garnsey. The composition of all this is stately and might seem rather cold except for the color treatment, but the use of the buff stone already spoken of, set off with bits of brighter marbles and contrasted with the dark purplish gray of the granite columns, gives it a sober richness.

Perhaps even more impressive than the rotunda, certainly more magnificent, are the great staircase wells to right and left of it. You enter upon one of these grand stairways through an arch on the first floor and mount, with two pauses for breath, straight to the second floor level at the other end of the great hall. At this level a balustrade of variegated marble surrounds the well, and above it rise the coupled columns of Breche Violette, with gilded Corinthian capitals, clear to the entablature of yellow limestone beneath the barrel vault of gold and glass. The walls of the shadowy corridors are Pompeian red, against which the pale violet columns shine silverly, and under the vaulting, in the semicircular lunette at the end of the vista, is a great painting intended to

strike the key note of this harmony of splendid yet subdued color. That at the west end, over the entrance to the Senate chamber, will be by H. O. Walker, and will represent "The Progress of the Flame," or the transmission of knowledge from the past, through the present, to the future, and will typify the Western spirit, in contrast with the stability and contemplative genius of the East as depicted in the similar panel at the other end of the building.

Such is, as nearly as a painter can describe it, the newest of our monumental buildings—a building which can hardly fail of a great influence in the artistic education of the West. Others of the mighty, growing commonwealths of that vast region will be stirred to emulation, and the Minnesota State Capitol will be a permanent lesson to them in the difference between splendor and mere costliness. When one thinks of some of the prodigiously expensive public buildings in the Eastern States—it is scarcely necessary to name them—one is conscious of the great happiness of these Western communities in arriving later at wealth and power and the desire of appropriately displaying them. That every dollar of the millions appropriated for this building has been honestly



"COURAGE."

In pendentive, Senate Chamber.

Cartoon by A. R. Willett.

Designed by E. E. Garnsey.

spent, and for value received, is creditable to the people and the politicians of the State; that the value has been received not only in honest building and good material, but in beauty and taste and art is their good fortune. Their opportunity was the existence of a body of trained, competent and experienced painters and sculptors such as this country has not long possessed—above all a body of trained, competent and experienced architects, capable of coöordinating and controlling the work of many hands and many minds and of binding it into a complete and organized whole. For the work of the architect does not end when he has massed his piers and grouped his columns, or when he has provided panels for paintings and ped-

estals and niches for sculpture. It does not end when he has selected the artists best fitted by their talents or their education to coöperate with him in the adornment of his work. It should, as it has in this instance, extend to such suggestion and tactful criticism as shall, while leaving to the subordinate artist his initiative and his individuality, insure the harmony of the result—to such editing as shall make the building his, though this statue or that lunette may be none the less another's. If he is incompetent for such control he may mar the decorations without making the building, but that we now have architects who are competent for it, the Capitol of St. Paul is, perhaps, the most complete demonstration.

Kenyon Cox.



THE GOVERNOR'S RECEPTION ROOM.

Minnesota State Capitol in St. Paul. Cass Gilbert, Architect.



LA SALLE STREET STATION.

Chicago, Ill.

Frost & Granger, Architects.

The Work of Frost & Granger

I have heard it said the expert declares that nearly all agricultural products are finer and of better flavor when grown at the northernmost limit of normal production. It may well be that this is wrong, that the instructed in such matters would annihilate the statement if presented to them in this guise. I have repeated it, however, only in order to advance a parallel idea which possibly will receive no better reception, this time at the hands of the architectural judicious—the idea, namely, that our architecture has always been most interesting at the outermost line of normal development. This statement, of course, excludes any consideration of really frontier work. Indeed, it throws us back somewhere very close to the center of gravity of population at any moment. This center of gravity, we know, was located at one time almost on the very line of the Atlantic littoral and to the south of the 45th parallel, but it moved northward and westward with the progress of time. I fear I am sowing dragon's teeth, yet I must continue and complete the notion with which I started by at least asking the question whether, during the last decade or two, architecture has not been a more interesting product in the middle West than in any other part of the country?

The word "interesting," I know, has a sort of begging air around it. To the schoolman, it means one thing; to the veritist, another. Each sect has a different idol. It is easy to understand, indeed so easy to understand, that the strong traditionalist, the ardent believer in the module, the "styles," in short all those who believe in a sort of established church in matters of architectural faith, will be ready to repudiate any claim for special intrinsic value urged on behalf of Western architecture. We can hear the argument, can we not, before it reaches us? Shall we not be told that whatever is good in Western architecture is traditional. The vigor it exhibits is mere crudity, and the result raw or at least underdone—in a word, unedu-

cated. The Eastern Ephraim, undoubtedly, is wedded to his idols. One possibly likes Ephraim all the better for it, because one believes that after all this ardent effort to reacquire the past, to copy old things, to repeat old stories even with diminished grace, may well be a sincere starting point for the artist. At least, the training that accompanies it, contains a discipline quite as much needed in our condition as is the inspiration it lacks.

But adherence to tradition and to the copy-book, which is so strong in the East that it is for the moment almost the central matter of architectural practice and architectural interest, lessens and loosens very perceptibly as we move Westward, and tradition and the *atelier* are replaced by freedom and—crudity. It is easy for anyone to discern the strength and the deficiency of these two opposite conditions. If art is to be of the highest quality, it must be laboriously trained and supremely instructed. But it is true also that the powerful impulses that carry any art along are never those of the connoisseur, the dilettante, or the technician. And the chief value of architectural work in the East to-day is mainly technical. The ideals of those who produce it are chiefly the pale ideals of the connoisseur. If art is a Goddess, is there any case on record of a Deity being won by a dilettante? Far more likely for her to be captured by the cowboy. Indeed, the relatively good things in Western architecture, whatever their absolute value may be, are very visibly the result of a direct emotion. They are not, as is so frequently the case in the East, the outcome of merely a skilful manipulation of degenerative end products.

One recalls without effort in this regard, the notable work of Mr. Louis H. Sullivan and a number of younger men in recent years to whom he has been an inspiration—directly to a few, indirectly it would seem to all. It is impossible, too, to forget Root, and the other characteristic workers of his heyday—all



2901 Prairie Avenue, Chicago.

THE BARTLETT HOUSE.

Frost & Granger, Architects.

men to whom tradition, the "style" was not the main thing. This, I was going to say, indifference to stylistic traditions, but perhaps it would be better to say unconcern for tradition has become in the West almost a tradition itself. It is at this moment, I judge, a profoundly antagonistic force to the introduction and dominance of the sheer scholastic example, which, traveling in some measure of state from the East, knocks so hard and so persistently for admission. None who will study the great mass of contemporary Western architectural work can miss the characteristic I am trying to indicate. Western work twenty years ago was immensely cruder than it is to-day. The "average," too, was pitifully lower, but the strength of the best work twenty years ago was to be found not in its traditionality, but in its individuality, and the same is true to-day. There is no doubt a great deal more of what we have called the traditional element in recent Western work than could have been put into it two decades ago, and it is impossible to deny that the greater infusion of this element gives to-day's work a higher artistic value and greatly raises the average result, but the old freedom is in large measure retained and imparts a quality which renders this result highly interesting and peculiarly full of promise. Much of this Western work reminds one, in a very general way, of the very charming and original designs produced in the earlier days by the late Bruce Price, by McKim, Mead & White, and by several others—work of a spontaneous and characteristic quality. True, it was confined to, it found expression in, minor architectural problems—country residences, casinos, and the like. True, also, it would have been immensely difficult, under the increasing pressure of more recent architectural conditions, to have carried this quality into more monumental problems. We recognize that a less imposing inspiration or talent is adequate for the lyric than for the sonnet, or the epic. Nevertheless, it is a poor escape from the greater difficulty to seek refuge in technical efficiency and traditional

phraseology. Possibly the Western architect will by-and-by perforce essay a similarly easy road out of the greater difficulties that will confront him. Some tendencies in that direction are visible already, but they are far from being determinative, and the most highly instructed, even the most popularly successful Western work is still the freest and most strongly individualistic work.

The pages of the "Architectural Record" have provided, almost in every number, illustrations and proof of the foregoing notions. It would, indeed, be a very careless eye that could miss the broad distinctions that exist between what, for the lack of a more precise word, we must call "Eastern" and "Western" architectural work, and it would be a very indifferent mind that would not seek some explanation for the differentia. No doubt, the distinctions that I have pointed out would be more obvious to the reader were the examples of Western work, printed so freely in the pages of this magazine, grouped in a single issue, or in a series of issues. The "occidental characteristic" would not then be missed by anyone. Perhaps, too, it would receive a special accentuation were the work of a single Western architect grouped and published in a single number. In this way, the reader would be enabled to make some sort of mental comparison between the typical characteristics that mark the design of a Western architect of a given rank and those of an Eastern architect of similar standing. Were this course followed it would, perhaps, be unfair to take, as an "average case," the work of an artist so strongly individualistic as say Mr. Wright. A much fairer exhibit is provided by the case of a firm like Frost & Granger, whose work we illustrate herewith.

Professionally, this firm is of national reputation. I say "professionally" in no invidious sense for, unfortunately, how little of public fame has any architect amongst us! In the matter of honor, the architect's case has come to be even worse than that of the prophet. Possibly some day the architect will become really interested in his Public and then,



STUDIO IN THE BARTLETT HOUSE.

2901 Prairie Avenue, Chicago.

Frost & Granger, Architects.



LIVING-ROOM IN THE BARTLETT HOUSE.

2901 Prairie Avenue, Chicago.

Frost & Granger, Architects.



HALLWAYS IN THE BARTLETT HOUSE.

2901 Prairie Avenue, Chicago.

Frost & Granger, Architects.



DINING-ROOM IN THE BARTLETT HOUSE.

2901 Prairie Avenue, Chicago.

Frost & Granger, Architects.



THE HOUSE OF CHAS. FROST.

Lake Forest, Ill. Frost & Granger, Architects.

en revanche, the public may become at least more interested in him. This is not likely to happen, however, so long as the architect confines himself so narrowly as at present to the purely professional pathway—to professional exhibitions, conventions, strictly technical journals, and the like. Among the painters, there are men like La Farge and Kenyon Cox who "expound" to the public; but among the architects who is there who considers the public as an integer, apart from the client, worth the pains of interesting? Under conditions of a wider publicity, the work of a firm such as Frost & Granger would receive a greater measure of real public attention than it obtains to-day. For clearly it is very meritorious work and quite plainly, too, it possesses, pervasively rather than obtrusively the "Western characteristic." Its tendencies, however, are notably conservative, and I think I may say also that this characteristic is, so far as the authors are concerned, an unconscious element in their production. They are not seekers after novelty, nor are they faddists, nor artists of an intensely personal force. Their architectural creed is neither of the school exclusively, nor is it fancy free.

The article written by Mr. Alfred H. Granger, to be found elsewhere in this number of the magazine, describes in general terms what I suppose may be regarded as the architectural creed of the firm. Mr. Granger is evidently sure that the architect is wrong who sets aside the practical elements of design,

or produces a building without vital sequence between its appearance and its real purpose. In other words, he is convinced that the design must truthfully express plan and purpose. But, Mr. Granger hastens to add, this expression must be achieved in terms of Beauty, else the building is only an affair of engineering and not architecture. He is evidently out of sympathy with any attempt to minimize the value of tradition in architecture. Indeed, he has said—"I think to decry the past with all its beauty and all its experience, and to insist that every man build only for himself and produce only from within himself, is as reasonable as to expect each individual to speak an original language conceived out of his own inner consciousness. I think we have a most glorious opportunity to produce a real architecture if we will only cling to the traditions and vital principles of our inheritance from the past." All this is surely sane enough; certainly it would not lead anyone to expect any very radical departures. And, looking at the illustrations furnished herewith, do they not very exactly represent in terms of architecture the verbal expression just quoted? In all this work we find a very evident clinging to tradition. We never get far away from the old forms and yet, in only a very few instances, are the adherences literal. The "styles" are there, but they are, indeed, handled quite freely, although the freedom is quite ob-



THE HOUSE OF MYRON T. HERRICK.

Cleveland, Ohio. Frost & Granger, Architects.



ENTRANCE TO THE BARTLETT HOUSE.

2901 Prairie Avenue, Chicago.

Frost & Granger, Architects.



THE HOUSE OF A. F. HOLDEN.

Cleveland, Ohio.

Frost & Granger, Architects.

viously limited or, as it were, restricted by the traditional model.

Very little of the work gets as near to the "model" as does the house of Mr. Charles Frost at Lake Forest, Ill., or the house of Mr. Myron T. Herrick, in Cleveland, Ohio. Both of these residences are studied closely on old lines

dence of Mr. E. M. Barton is also an essay that adheres pretty closely to modern traditional lines. It is an entirely discreet performance, but if some of our readers should make the objection that the wide bay, the central feature of the design, is not organically united with the main body of the building, it would



GARDEN OF THE HOUSE OF ALFRED GRANGER.

Lake Forest, Ill.

and yet, when carefully inspected, it is clear "the convention" is to be found far more in the general aspect of the buildings than in the details. The former edifice is a charming and decidedly sympathetic variant of old Colonial work. In spirit, it is thoroughly veracious to the model and still it is by no means tied to precedent. The latter, the Herrick House, is the more pretentious piece of work, but it derives from a clumsier type, and, clever as it is in some of its handling, does not escape the defects of its original. The resi-

Frost & Granger, Architects.

be difficult, I judge, to dispute the contention.

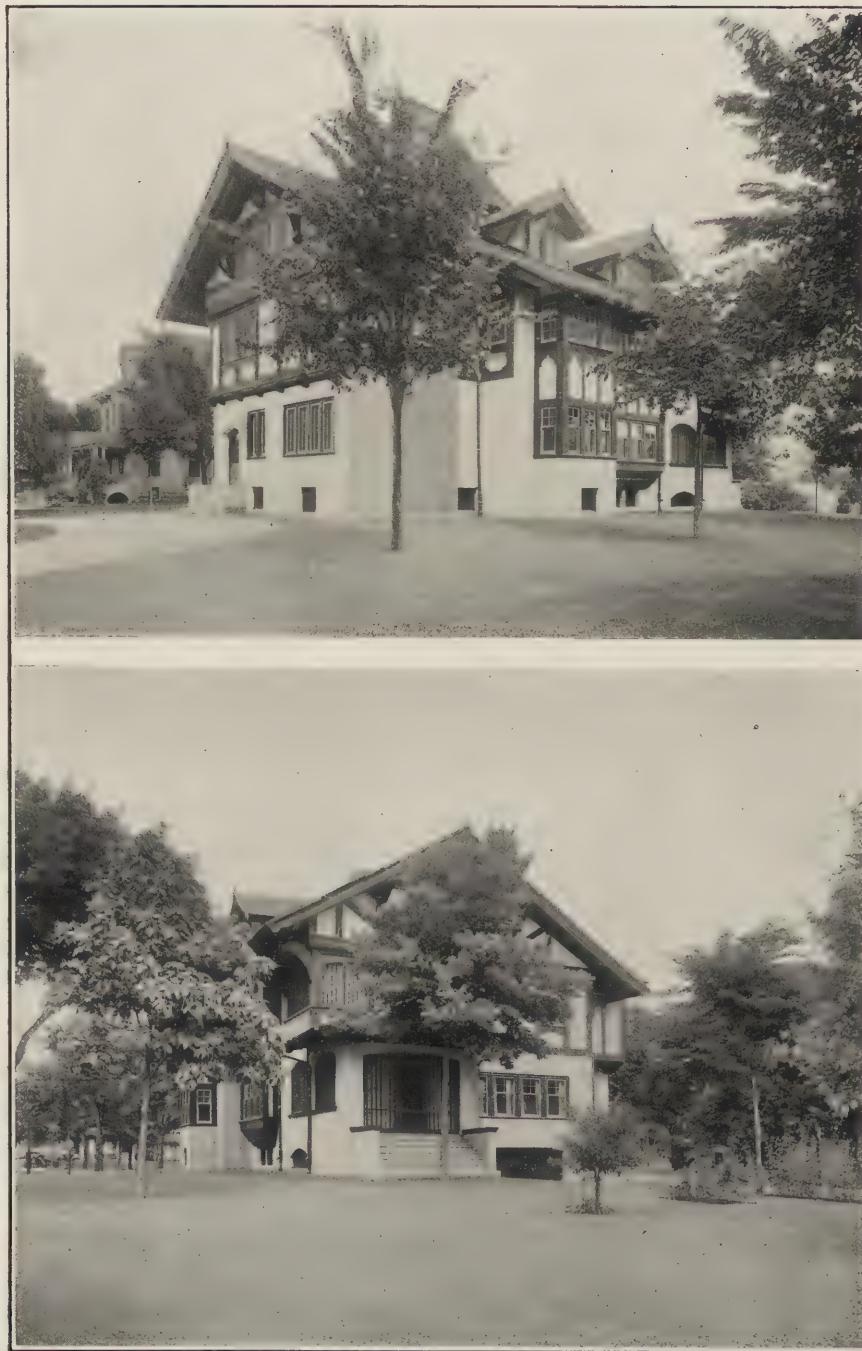
The residence of Mr. Alfred Granger is of a different class. It is certainly, I think, of a very much higher order. The architect has quite shaken off the traditional formulae and he has worked with a free pencil to a delightfully picturesque and charming result. Here we have a building which has evidently imposed itself upon the designer, and one which a very thorough skill has handled to the elimination of practically all obviously factitious effects. It is, perhaps,



THE HOUSE OF ALFRED GRANGER.

Lake Forest, Ill.

Frost & Granger, Architects.



THE FORBES HOUSE.

Rockford, Ill.

Frost & Granger, Architects.



THE TOWN HALL.

Lake Forest, Ill.

Frost & Granger, Architects.



HOUSE OF E. M. BARTON.

Chicago, Ill. Frost & Granger, Architects.

an error to suppose that the "innumerable" and the "irregular" is more easily managed than the formal and symmetrical. Both, no doubt, possess their inherent difficulties. Certainly the cardinal difficulty with the former is, first of all, to make the building and its parts "seem so,"—to keep the features from huddling, and to maintain them in proper relation to the broad effect of mass. The Granger house is an exhibit of skilful treatment of this difficulty. From every point of view, the building composes well. It is an excellent example of a thoroughly coherent irregular design.

More regular and even more picturesque is the Town Hall at Lake Forest. One is curious and asks—From what does this building date? Part, the tower, is clearly mediæval; other portions are of an origin some centuries later. Work of this order, for its kind this very high order, deserves to be signalized. To my mind, it is thoroughly meritorious, particularly in the care that has been so evidently bestowed upon every detail—proportions, the use of materials, the numerous little touches that contribute to an admirable and delightful totality. It is not "monumental" but is not that

building worth a score of little copy-book town halls bedecked with classical orders, pediments, and frontons? Is not this parochial Lake Forest building more nearly allied in its vital principles to the "classical"? I certainly think so. The proportions are delicate and exact. The details are most precisely and definitely placed. It is difficult, unless one be hypercritical, to find a single superfluous element or part of a really factitious kind. Study for a moment the tower and the skill displayed in the design of its details, proportions, and lines, and the thoroughly organic manner in which these are brought into co-ordination with the body of the building. The artist, who can produce work of this order, has in the language of the hymn "read his title clear" to be numbered among the elect.

Belonging to the same free type of design is the Holden House in Cleveland, Ohio (built in 1901), the Southworth Place (also 1901) in the same place, the H. F. Forbes House (1902) at Rockford, Ill., the George O. Forbes residence (1903) in the same town, and the residence of F. M. Barton, Hinsdale, Ill. (1904). The same good qualities that I have just referred to in speaking of the Lake Forest town hall mark in a greater or lesser degree each of these designs. They all exhibit careful study and a very precise sense of design. They are all entirely free from the pompous grimace which so completely stultifies so many of

STATION AT CLAYBOURNE JUNCTION.
C. & N. W. R. R. Frost & Granger, Architects.



INTERIORS IN THE RESIDENCE OF H. F. FORBES, ESQ.

Rockford, Ill.

Frost & Granger, Architects.



EPISCOPAL CHURCH.

Lake Forest, Ill.

Frost & Granger, Architects.



RAILWAY STATION, CHICAGO & N. W. R. R.

Lake Forest, Ill.

Frost & Granger, Architects.



RAILWAY STATION OF C. & N. W. R. R.

Madison, Wisconsin.

Frost & Granger, Architects.



RAILWAY STATION OF CHICAGO & N. W. R. R.

Zion City, Ill.

Frost & Granger, Architects.



RAILWAY STATION OF CHICAGO & N. W. R. R.

Racine, Wisconsin.

Frost & Granger, Architects.



STATION FOR THE GRAND TRUNK R. R.

Montreal, Canada.

Frost & Granger, Architects.



STATION FOR THE GRAND TRUNK R. R.

Montreal, Canada.

Frost & Granger, Architects.

our pretentious bourgeois suburban places and country homes. Modern architecture lends itself with great facility to a certain kind of artistic snobbery. Many of our architects are rather prone to "strut" in treating buildings of a minor order. By contrast, no less than intrinsically the moderation of effect, the civilized home-like air and gentility that mark these designs of Frost & Granger are even more valuable socially than architecturally. I am glad to see that the very latest work of this class produced by this firm, as for instance the F. M. Barton House at Hinsdale, exhibits as little meretricious concession to inflated effects as did the earlier work, and this is an assurance that the qualities I have pointed out are not transient nor accidental, but are, so to speak, of the firm's permanent way of thinking.

Of a different class, and therefore, rightly enough of a somewhat different character are the several railroad stations and terminals for which Frost & Granger are responsible. Here we touch upon problems that are in a sense of a more formal and monumental character. The American "way-station" has been until comparatively recently one of our too numerous marks of general æsthetic indifference. It is an excellent and hopeful sign that no inconsiderable part of the new building promoted by our railroads is falling at last into the hands of competent architects with the result that from the comparative standpoint, there has been possibly greater improvement in this class of buildings than in any other.

Our illustrations show several small stations—at Lake Forest, Ill., Racine, Wis., Claybourne Station (C. & N. W. Ry.), and at Madison, Wis. Here, too, as will be seen, the designs lean toward the picturesque, and if one dared to use the word in relation to a railroad station, the "homely," the designer taking his cue rather from the surroundings of the building than from the railway and its functions. This course, which in the given cases everyone will commend has tended to increase the difficulty of incorporating the ordinary platform shed

as an integral part of the design, but then this difficulty has at best been solved by anyone but partially and remains a difficulty likely to balk designers for some time to come, even when dealing with the most liberal railroad management.

In the La Salle Street Station, however, the architects were plunged at once into the double difficulty of producing a railroad terminal of the first magnitude in conjunction with a modern tall office building. From the real estate point of view, this conjunction may be advantageous, if not inevitable, but architecturally the task is an impossible one. In order to achieve a successful result, either the office building must be greatly curtailed in altitude and subordinated to tractable architectural proportions; that is, decommercialized, or the long train shed must be relegated to the rear as a mere appendage of glass and iron screened and overshadowed by the frontal skyscraper, which in that case, becomes itself the sole architectural feature. This latter course, was perforce imposed upon the architects of the La Salle Street Station, and as a result, the building, from our point of view, has to be regarded as an office building, pure and simple, the articulation of the entrances, waiting-rooms and offices with the train shed being entirely an affair of interior disposition, receiving necessarily only the slightest expression in the exterior design. It must not be understood from these remarks that the La Salle Street Terminal suffers in the slightest degree as a station from this arrangement. Indeed, so far as public convenience, so far as plan and decoration are concerned, the station is to the traveler one of the most admirable that he is likely to encounter anywhere. From the moment he enters the heavy arched portal, he is led easily by the admirable disposition of the plan through each separate department, into the final train shed and cars. Every railroad accommodation that he requires is provided most liberally, and if he be a person of taste, he will hardly refrain from rendering thanks to the architects for having spared him all the cheaper



STAIRWAY IN THE LA SALLE STREET STATION.

Frost & Granger, Architects.

Chicago, Ill.



THE LA SALLE STREET STATION.

Chicago, Ill.

Frost & Granger, Architects.



TRAIN SHED OF THE LA SALLE STREET STATION.

Chicago, Ill.

Frost & Granger, Architects.



GROUND FLOOR OF THE LA SALLE STREET STATION.

Chicago, Ill.

Frost & Granger, Architects.



WAITING-ROOM OF THE LA SALLE STREET STATION.

Chicago, Ill.

Frost & Granger, Architects.



WAITING-ROOM OF THE LA SALLE STREET STATION.

Chicago, Ill.

Frost & Granger, Architects.

effects of public grandeur. The architects have stuck closely to their construction and have derived from it a great deal of bold and telling effect. See, for instance, pages 139 to 144. In some eyes there may be a certain architectural meanness about these massive undecorated columns, these unsophisticated steel supports, these plain walls of flat marble, but really the result is far more substantial than a lot of cheaper and more highly wrought plaster-work. The eye will not so quickly tire of it and time will not so quickly repudiate it. However, the admiring traveler, for we would like to suppose him a judicious person, in passing through the wide halls up broad flights of steps, and into the spacious waiting-rooms and offices, will have no sense that the accommodation provided for him is over-arched by a skyscraper, and, too, upon the whole a very successful skyscraper. If the design does not on the one hand frankly acknowledge the skeleton construction, but reverts architecturally to the old formula of a heavy supporting base, a middle section, and a crowning upper member, it is not on the other hand, a mass of quotations or misquotations from other buildings of other times and other purposes. In Chicago they insist upon an architect being a somewhat

practical person, and they put a somewhat greater value upon the utilities than upon the mere "features" of a building. Certainly the architects of the La Salle Street Station have not sacrificed any of the real interests of their clients for the sake of superficial effects and yet, the building is thoroughly designed. Here, again, we have to notice how well placed and how well considered are the details, and the result is obtained with a directness and vigor which betoken not only skill and experience but that capacity to rigorously eliminate the superfluous which is one of the most certain signs of the trained designer. An architect in these profuse and eclectic days must be measured possibly even more by what he does not do than by what he does. This positive quality, assuming a negative aspect, is visible more clearly in the design of the La Salle Street Terminus than in the smaller works of Frost & Granger; nevertheless, it distinguishes all the firm's designs in some degree and classes them among the comparatively small amount of thoroughly considered work produced at present. The work is nowhere raw. It does not carry upon it the marks of the effort or the process of thinking. In other words, it is a net result.

Harry W. Desmond.



THE STATION OF C. & N. W. R. R.
Madison, Wis. Frost & Granger, Architects.



HULL HOUSE.

The upper illustration shows the Woman's Club and Gymnasium building. The materials are cherry red pavers, trimmed with purplish brown pavers. Bedford limestone.

The lower illustration shows the Coffee House. Purple red body, brown trim, laid in light grey mortar.

Chicago, Ill.

Pond & Pond, Architects.

The Life of Architecture

There is no intention herein to attempt any analysis, broadly or in detail, of the work of the firm of architects, examples of whose design are presented in the accompanying illustrations. These are left to speak for themselves, and run as illuminations, merely, through the text. However, such character and individualistic tendencies as the designs may disclose are distinctly attributable, in the mind of the writer to the appeal made by certain ideas, some of which are herein enumerated. These ideas are presented merely as such and not as working formulæ. Architectural work which displays evidence of a degree of individuality in its designer is apt to come, sooner or later, into the orbits of the interpreter and the critic. The functions of these two are rarely combined in one person. The interpreter reads between the lines and makes a psychological study (frequently from mistaken premises, but any way sympathetically) while the critic describes forms and says whether to his mind they are bad form or good form and finds no lines to read between. The critic is apt not to realize—possibly does not know—that no form is either good or bad unless there is an idea behind it. He need not “interpret,” but his care should be to seek the impelling thought, and having found, connect it with its outward manifestation. It would seem, almost, that the critic would gain greater pleasure for himself and give more valuable instruction to his public, by analyzing ideas worthy or unworthy, than by describing features which at best are but imperfect expressions of a vital thought. However, it is not the intention herein to instruct critics or others, but simply, as has been said, to present certain ideas.

The first idea to be brought forward is very general in its bearing, though it should make no indefinite appeal to critic, interpreter or designer. Architecture is an art, and as an art, it does not consist simply in piling up forms,

old or new, but is a means of expression. Art is the expression, the beautified expression, of life, in such terms as the artist may choose, and architecture is no mean term. So whether the forms used are old or new, or both, to be vital they must be fused in the fire of individuality, for individuality is life and in life alone is individuality; in death we are all alike. Architecture is not an impersonal art. It is in the highest degree personal and it is not enough to say of it that architecture is no mean term of expression, for in architecture distinctly is the interpretation of the artist's own individuality, while the other arts, except perhaps musical composition and the literature of ideas, are but the means of interpreting nature through the individuality of the artist. In architecture we express ourselves in forms which we create; in the other arts we express our feelings toward and interpret nature in the forms which nature herself sets forth, and the further we depart from nature's normal forms the poorer is our art. If architecture is an art and art consists in the expression of life, then that is neither architecture nor art which merely reproduces, even in new combinations, the old forms because they once were the accepted forms. That is a phase of archæology and is unworthy of living architecture. Its effect is of death galvanized into seeming life. However, the old ideas are not to be spurned and the old forms are not altogether to be cast aside when they contain the spark of life, that is, when they are manifestations of worthy ideas and are in harmony with our individual expression. It is as impossible for humanity to withdraw itself from the life of the past as it is for human beings to shed the human form and still exist as physical entities. We are the heirs of the ages, and we fail of our complete development by just so much as we refuse of the good in our inheritance. Our common inheritance is the rich soil from which springs that individuality which

nature has implanted in each one of us, and which distinguishes each and every one of us from each and every other one. It is a soil to be tilled with loving and discriminating care. He is bountifully enriched who uses rightly the gift of the ages; he is but a pauper who lives upon gifts alone.

The ideas which follow are less general in character and bear more specif-

elevation and will not receive it at the hands of a designer who sees things as a whole. The perfect whole is not achieved until the use of the plan bends to the beauty of the elevation and the beauty of the elevation bends to the use and beauty of the plan, and plan and elevation come thus into accord. At the hands (and heart) of a really live designer the domestic plan will find itself fitted to a



THE COFFEE-ROOM AT THE HULL HOUSE.

Walls of red sand brick, ceiling of light brown structural tiles, with Flemish oak beams.
Chicago, Ill.

Pond & Pond, Architects.

ically on the matters of composition and design. To the architect who is in any sense a rationalist ("realist" he is sometimes and mistakenly called), this will seem a commonplace; that architecture is primarily a useful art and that the use lies chiefly in the practicability of the plan. Beauty, too, lies in the plan, and a useful plan can be a beautiful plan, and a beautiful plan cannot demand an ugly

domestic elevation and a monumental plan will find itself realized in a monumental mass, and by all the divine laws of harmony it cannot be otherwise. In the very process of developing a plan with a definite and distinct character a feeling is induced which expresses itself naturally in a harmonious elevation. By elevation is meant not only the scheme of the exterior but the proportions and

THE ACADEMY BUILDING AT LAKE FOREST, ILL.

Warm yellow-brown brick body, set off with mahogany brown brick bands and base.
All laid in rich buff mortar, brownstone sills, grey-green slate roof.



APARTMENT HOUSE FOR JAS. G. MULLER IN CHICAGO.

Pink-buff pressed brick body—warm brown base and bands.

Pond & Pond, Architects.

THE NORTHWESTERN UNIVERSITY SETTLEMENT HOUSE.

Light and dark purplish red brick. Dark buff brick in the diaper and bands of third story. Dark green sash and frames.



THE CHICAGO SETTLEMENT—COMMONS BUILDING.

Dark and medium lighter purplish red brick, laid in grey mortar.
Limestone courses.

Pond & Pond, Architects.



ENTRANCE TO A FACTORY ON LA SALLE ST.

Mass in reddish brown. Brick in the window bays a lighter red.

Chicago, Ill.

Pond & Pond, Architects.

treatment of the individual parts. The term elevation does not express enough unless it be taken to mean all the bounding surfaces of the mass. The architect who sees his building only as an elevation on a sheet of paper and does not feel it in mass from its very inception, will find his executed work stale, flat and unprofitable, in the spiritual sense. There is no such thing as developing an architectural elevation until the dominant mass is clearly perceived. A work of living architecture cannot be conceived as a collection of units but must be developed as a whole and rationally, outward from within. "Order is Heaven's first Law," and the law applies as well to the creations of man as to his creation. Order must prevail not only in the processes but in the final results of this rational development. In architectural composition, as in music, order is comprehended in rhythm. Rhythm is expressed in the flow of part into part, of mass into mass, in the appearance and reappearance of certain proportions which are made to exist between the subordinate masses and between

these masses and the dominant mass; between all the parts of the perfect whole. Without order there is no architecture; without rhythmic composition no vital architecture can be. That is the highest architecture in which the rhythmic action of the structural forces becomes apparent. Vertical forces in action, by the law of gravity, tend to work in right lines; horizontal forces acted upon by this same law tend to work in curves. Right line flows into right line through curve, and so no real architecture—and only structural architecture is real architecture—is perfect, from which either curve or right line is excluded. The right line adds to strength the sense of repose, the curve brings with it the joy of exhilaration; without the one any architecture is wearisome; without the other it is simply stupid. If through reasons of practicability the horizontal lines cannot naturally take on the springy rising curve, the applied ornament may be made to carry the eye along such a line and thus save the building from leaden sogginess.

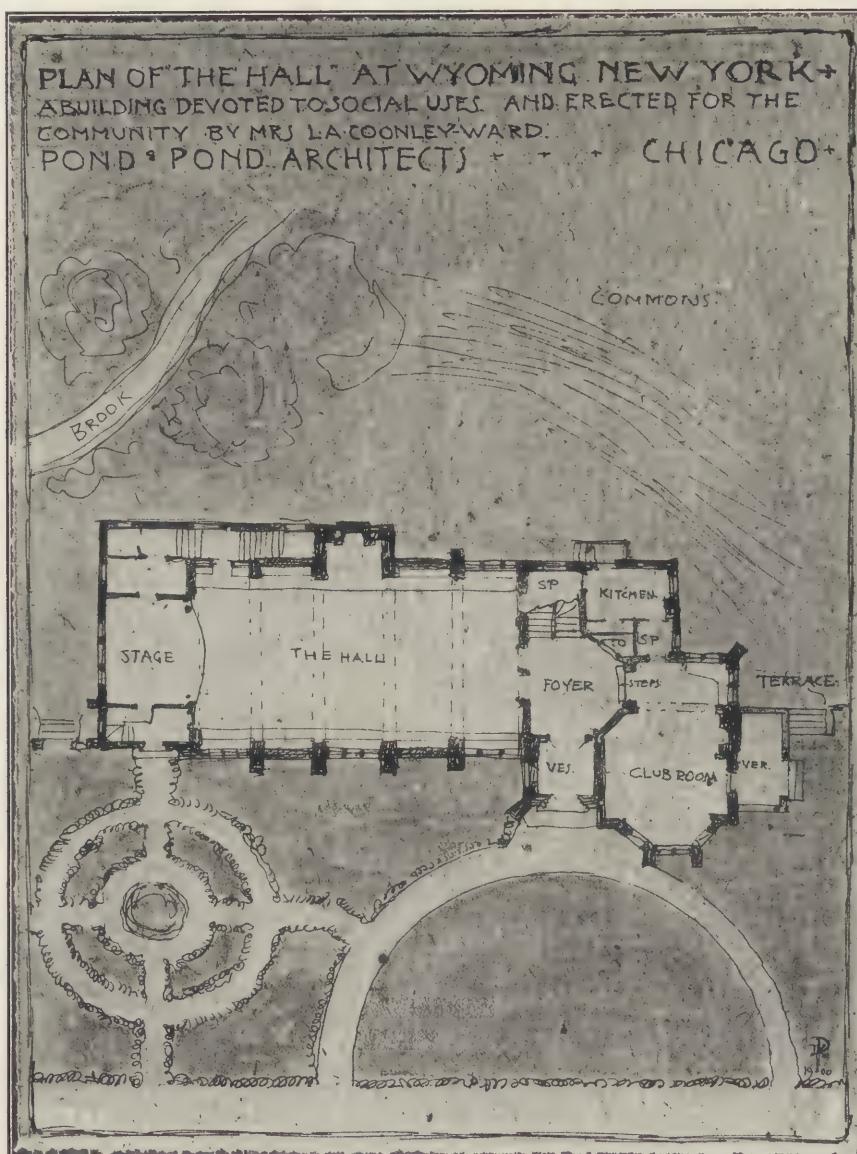


ENTRANCE TO THE QUADRANGLE AT THE HULL HOUSE.

Purplish red body. Vitreous grey base and trim. Dark buff in diaper. Grey-green slate roof.

Chicago, Ill.

Pond & Pond, Architects.



PLAN OF THE HALL.

Wyoming, New York.

Pond & Pond, Architects.



INTERIOR OF THE HALL AT WYOMING, NEW YORK.

Walls of soft red brick; tan-colored plaster; woodwork in dark green, except around the proscenium, which is of East Indian carved ebony.

Pond & Pond, Architects.



THE HALL AT WYOMING, NEW YORK.

POND POND ARCHITECTS CHICAGO.

HALL AT WYOMING, N. Y.

Built of sand-mould red brick laid in white mortar; frames and sash white; timbers brown. Roof light moss green. Brick panels in the timber-work.

Pond & Pond, Architects.

It is not enough that the rhythmic movement should be in horizontal direction only, but there must be a rhythmic flow vertically as well. The result of these combined movements should be that of unity—simple in its effect though complex in its harmonies. However large or small the structure, however simple the rhythm or complex the harmonies, the unified result should have the attribute of largeness, not of size or bulk, but of spirit. Of these ideas, not the least important to the young designer is that nothing he undertakes is too small to be conceived in the utmost largeness of spirit; for then largeness of thought becomes the habit, and when the greater problem comes to him for solution it will not be met in a spirit of littleness and triviality, but will be received and treated in the broader spirit it demands.

Architectural design is not the scratching and scraping of pencil point on paper or the mussing of clay with finger tips after the fashion of the kindergarten, but it should be a response to the deepest impulses of being, to the swing of the whole body tuned and com-

peled by a vital spirit working not from the finger tips in but from the heart out. Of what use is a sensitive body capable of responding to the touch of the spirit; of what use is the power of rhythmic motion, of elasticity, of spring, of exhilaration, of exhalation, if we are ever to plod with shoulders stooped, with feet shuffling and staff dragging along the pavement? Of what use are all these sensations to which a spiritually controlled body is attuned if they are not to be translated into terms of art for the stimulation of the sense of beauty in the beholder, and the pleasure of doing in the artist? What is our art and what are we if we cannot breathe a little of ourselves into our work? Our capacity to maintain balance is fully indicative of the power nature intended us to hold over the vital forces in our bodies. One of the most keenly enjoyable of physical sensations comes from that ever-changing play of forces which serves to keep us in equilibrium while our bodies are in the sway and swing of rhythmic movement, and a spiritual parallel lies in the sense of pleasure and power we feel in the exercise of our

ability to achieve mental balance and to maintain our mental equilibrium. The sense of balance is expressed architecturally through a rhythmic play of masses which in its simplest form manifests itself as symmetry. Symmetry for its own sake is stupid, symmetry for the sake of balance is interesting, while balance, as an expression of vital physical and spiritual function (a manifestation of poise, of self-control) is appealing, is inspiring. To the dictum that symmetry for its own sake is stupid, it is no answer to say that the human body is built upon a symmetrical plan. The body maintains symmetry only in periods of abdicated individuality or in death and never in the expression of feeling or passion. So fine an instrument is the body that a change in the position of one of its members effects a recoördina-

tion of forces in the entire system. Are our architectural compositions always as finely in balance? Balance in architecture shows in the disposition of related masses set off one against another, mass against mass, mass against masses or masses against masses. The mass may be a solid, a void, or a distinctive architectural feature. This interrelation of masses as affecting balance is denominated proportion and is not to be confused with "proportions," which is a technical term referring to the size or limitations of the mass or surface of a single object—(as the proportions of a column, of a base, etc.). Proportions in objects of the same dimensions remain fixed, whatever the material or the color or the texture employed. But color and texture (and material in so far as it affects color and texture), have



HIGHLAND PARK CLUB HOUSE.

Spanning a ravine. Brick and stained shingles. Roof dark green. Gable shingles greenish grey. Shingles in pattern purplish brown, as is the lower story and the trimmings.

Pond & Pond, Architects.

RESIDENCE OF HERMAN HEGELER.

Purplish red brick, dark ends, laid in grey mortar. Timber-work a wood brown. Shingles of the roof a dark green, and of the gables a grey green. White trimmings.

La Salle, Ill.

Pond & Pond, Architects.



RESIDENCE OF JULIUS HEGELER.

Purple red brick, laid in grey mortar; limestone trimmings; white sash and frames; light green slate roof.

La Salle, Ill.

Pond & Pond, Architects.

RESIDENCE OF MR. A. A. McCORMICK.

Medium purplish red brick, laid in light grey mortar; limestone trimmings;
white wood-work.
Evea Avenue, Chicago, Ill.

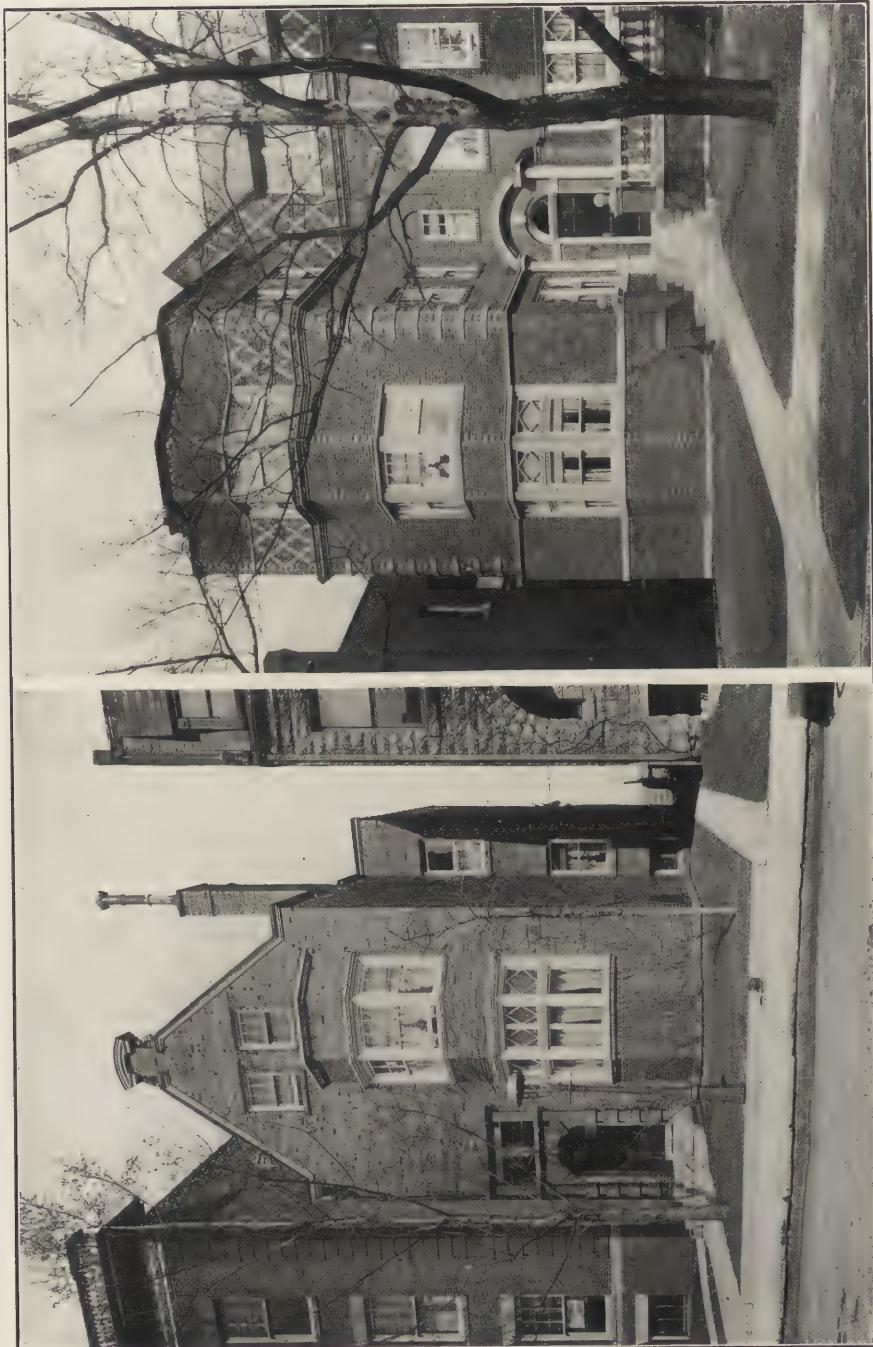
Pond & Pond, Architects.



RESIDENCE OF MR. JOHN STUART COONLEY.

Medium purplish red brick, laid in light grey mortar; light green slate roof.
Chicago, Ill.

Pond & Pond, Architects.



RESIDENCE OF F. JOB.

Built of vitreous grey pavers, laid in grey mortar; white trim.

RESIDENCE OF PROF. J. W. THOMPSON.

Built of Sayre & Fisher brick. Buff Bedford limestone trimmings. Brick up to the top of the first story windows laid in dark purplish mortar—above in warm buff mortar. Brick of the diaper, warm buff.

Pond & Pond, Architects.

a bearing on the relationship between masses. The balance existing between two masses of the same color will or may be disturbed by changing the color or tint of one or the other or both of these masses. Thus, color is a subtle agent in the correct balancing of parts, and imparts its subtlety to even a simple architectural composition, especially where the materials in themselves are

shade; terra cotta for pure color in greater or lesser masses used装饰ively, the strength of the color determining always the relative proportions of the mass. Into the simplest architectural composition some detail should come for the sake of ornament and the simpler the composition the simpler should be the detail; just as into the simple life must come the simple joys



RESIDENCE OF FRANK A. LOWDEN.

Altered by Pond & Pond.

made to supply the color and the texture. A distinct and individual charm hovers about a piece of architecture into which even commonplace materials are introduced with a frank acknowledgment of their limitations and in a manner suited to their nature and characteristics. In such a composition brick may well be employed to give texture and color to structural masses; stone for carvings, mouldings, and the enrichment which comes from light and

of living, little pleasures which shall not break in on the integrity of the life but which shall add to its interest and beauty. The simple square rightly placed makes a characteristic ornament, resting on a side when formality or constraint in the design is to be accentuated and standing with a vertical diagonal when the idea of vitality and movement is to be enforced. The masses of large compositions even, can be blended by the introduction of these simple forms

in relief or in color. Here as in the greater masses the designer must have himself well in hand. However playfully or whimsically, or with what serious intent the sport may manifest itself in the parts, the dominant mass must be in repose or the architecture will not satisfy. Misplaced ornament is as fatal to serenity and repose as is an ill-timed jest; but not infrequently a well-turned pleasantry has saved what might have been an unfortunate situation. Something depends upon the perpetrator and his knowledge of the how and when. For

to reiterate; architecture is a personal art and it is the individuality, shown in the composing and balancing of masses of solid and void, ornament and surface, color and texture, line and form, which makes a work of architecture instinct with life, which vivifies forms old and new, which gives to the new the right and power to exist and which has been known to raise academic forms from the dead. It is individuality alone, a comprehending, deep-feeling personality, which breathes into architecture the breath of life.

Irving K. Pond.



A Plea for Beauty

The last twenty-five years have witnessed greater changes in thought, manners and general mode of life than any other equal period of time since these United States became a nation. In nothing has the change been more marked than in the appearance of our cities. In the early days of the republic men read the classics, studied the works of the great masters of art and literature, and in building aimed to produce that which was beautiful, and, as far as possible, adapted to their needs. Classic tradition was closely followed, sometimes to the sacrifice of convenience, because it was along those lines beauty was felt to lie. And they were beautiful, those early buildings, as many examples testify. Bullfinch's stately Capitol in Boston, the City Hall in New York, the White House, and above all the National Capitol at Washington, have yet to be surpassed for simple dignity and beauty, the qualities that endure, while many humbler buildings, residences throughout Virginia, Maryland and New England testify to the correct taste of the men of those days. Now all is changed and the practical has taken the place of the beautiful as the thing to be desired.

Our great cities are generally undergoing a process of rebuilding with such rapidity that one wonders what the result will be. What will the men of future years pick out among our mammoth structures to linger o'er and come to again and again, each time with greater love and reverence? To-day our young men go abroad to discover and study over the works of the past, those whose beauty is so alluring that it draws all men of all minds, awes them, subdues them and fills them with reverence and a holy desire to go out and—not reproduce, but work in the same spirit as those artists of the past, solve as they did the problems of the day and prove that so long as God reigns life is beautiful and "all's well with the world." All this is true, and yet the fact

remains that many of these same men, who have drunk at the very fountains of art, soon succumb to the spirit of the day and spend their lives in such frantic pursuit of what is practical that they have no time, and eventually no inclination to bring forth that beauty which abides. So potent is this fact that it seems to me wise to consider for a few moments why such things be. Of course the first cause for the rebuilding of our cities is the necessity for larger quarters in which to carry on the great and complex transactions of the day. Another cause is the increased prosperity and the desire to express this fact by means of what is new and striking, so that he who runs may read how prosperous we are. There is yet another cause more potent than the rest, and that is the desire for larger dividends than were possible from the smaller, simpler buildings. For this cause our city streets are turned into canons, deprived of light and air, and millions are lavished upon structures which the passer-by can never see in their entirety. Many of these buildings possess real beauty in themselves, for our millionaires and giant corporations are not niggardly, but such is their size, or more properly speaking, their height, that, to view them *en masse* one must be so far away he loses all idea of detail or scale. In fact scale is just what they lack, for by their colossal height they are so completely out of harmony with their surroundings or the width of the streets upon which they face that they have destroyed all feeling of dignity or fitness. In the beginning these giant buildings with sides of glass were more or less isolated, and, as they were most carefully planned to offer the possible tenant every creature comfort combined with wonderful light, the returns they gave upon the money invested were enormous. Already, however, a slight change of sentiment is noticeable, because of late years so many lofty buildings have been erected in New York, Chicago and Philadelphia that they have

begun to prey upon each other in the matter of light and air. In other words it is no longer quite practical to build solid blocks of twenty-story office or apartment buildings. Thus do we come of necessity back to the divine law that beauty and usefulness go hand in hand and are integral parts of each other.

This fact being patent to all let us consider some other essential qualities of beauty. To many, originality is a synonymous term, but originality is a word of great elasticity. In the period of time under discussion we have seen many men appear to dazzle the world for a day and then give place to some newer star among these geniuses, and geniuses they certainly are. I propose to consider only one, and he the greatest.

During the life of Henry Hobson Richardson, and for about ten years after his death, his influence overshadowed all others in the American world. The entire country was Romanesque mad. Yet what single architect of note to-day builds in the Romanesque style? Since the decline of the Romanesque we have revived Colonial, Tudor-Gothic, Roman Classic and now are on the top wave of Beaux Arts French Renaissance. This is not because of lack of brains among architects or a weakness of principle. It is because we Americans are still faddists and follow each passing fashion with unholy zeal. The reason for this is very simple if we but recognize the fact that in every human soul there is a haunting love of the beautiful which will not be stifled. Richardson felt it and devoted his life to its pursuit. Because he was a man of an intensely virile type and great poetic feeling, the simple, rugged poetry of the buildings of Southern France appealed to him and satisfied him as no others he had ever seen. He absorbed these types but never copied them as his followers copied him. They copied his tools and details, while he worked from an undying principle, which, had he builded in French Gothic, or severest classic, would have made his buildings just as beautiful. And how beautiful they were and are to-day and will be one hundred

years from now unless they fall under the ruthless hand of the destroyer.

Among those buildings in America which really satisfy the soul it is hard to surpass Trinity Church, Boston, or the little library at Quincy, Massachusetts, or Sever Hall at Cambridge—a monument in brick—or the Chamber of Commerce in Cincinnati. I mention these buildings of such different types because they so illustrate the principle I am pleading for in our work to-day. In each of them the main consideration has been their ultimate purpose and how to solve this purpose in the most fitting, I might say, most practical manner; but in so solving the problem the artist has ever kept in mind the fact that if his building is to remain to tell the generations yet to come something of the ideals of to-day it must be beautiful—not practical with as much beauty as possible thrown in—but first and always beautiful. It is this principle which makes Richardson's work great and original, and this principle only.

There are but three absolutely essential qualities in a great architect and they are good taste, poetry and common sense, and the measure of his greatness lies in the balancing of these three. Note I say "measure of his greatness," not measure of his success in the modern meaning of that word, for alas, to-day in the public mind success is measured by size of income and little else. In briefly analyzing these qualities I will first consider the last named quality of common sense out of deference to the present demand for the practical. The architect who possesses common sense will first adapt his plan to the actual purposes of the proposed building and its site. Every question upon which depends the comfort and convenience and health of the occupants of the building must be carefully considered and from every standpoint. This is as it should be, for we must build from the bottom upward, but if this be all what have we? All of our modern cities answer this question and none more forcibly than Chicago, where we have scores of great buildings fulfilling every practical want, but from

which we turn away with only an ache at the heartstrings, because, in spite of their perfect planning and admirable construction, they leave us with an unquenchable longing for something which they have not, some real beauty. This is not architecture even though it be marvelous building. We can admire the technical skill which produced such results but we can never love it. There we come to the heart of the question, for real architecture always inspires real love, and to create real architecture one must possess good taste and the poetical instinct which can express it-

ing nearly twenty stories high, the Blair building, designed by Messrs. Carrère & Hastings. This building is essentially modern, carefully planned, scientifically heated and ventilated, absolutely fire-proof and supplied with every modern and sanitary convenience. So in fact are the buildings adjoining it on either side, but only thus far are they alike. Over and beyond these common sense qualities the Blair building possesses a beauty which makes the busy passer-by stop and wonder, why? Simply because of its beauty. And this beauty consists in great dignity and simplicity of treat-



TRIANGLE DORMITORIES—UNIVERSITY OF PENNSYLVANIA.

Philadelphia, Pa.

Cope & Stewardson, Architects.

self in stone and brick and steel. That this is perfectly possible a group of men in America to-day are earnestly striving to prove, and they are proving that beauty is essential and possible in every class of building.

Shortness of space will not allow me in any way to show how much is now being done to perpetuate beauty, but I can consider a few buildings which, in my judgment, embody good taste, poetry and common sense. First, I will mention an office building—a skyscraper in other words—as this type of structure is a most common problem for modern solution. At the northwest corner of Broad St. and Exchange Pl., in New York City, stands a white build-

ment, in harmony of proportion and accuracy of scale in the relations of the component parts and also an exquisite refinement and grace in the placing and detailing of ornament. All of these qualities make architecture, and without them you have—the adjoining buildings and many others in all of our cities.

Farther up town in New York, on the southwest corner of Fifth avenue and 36th street, Messrs. McKim, Mead & White are completing a store for the Gorham Manufacturing Company. This is an ordinary, every-day problem, but is not solved in the ordinary manner. Every practical question such as great show windows, plenty of light, elevators, etc., is carefully considered; but beyond

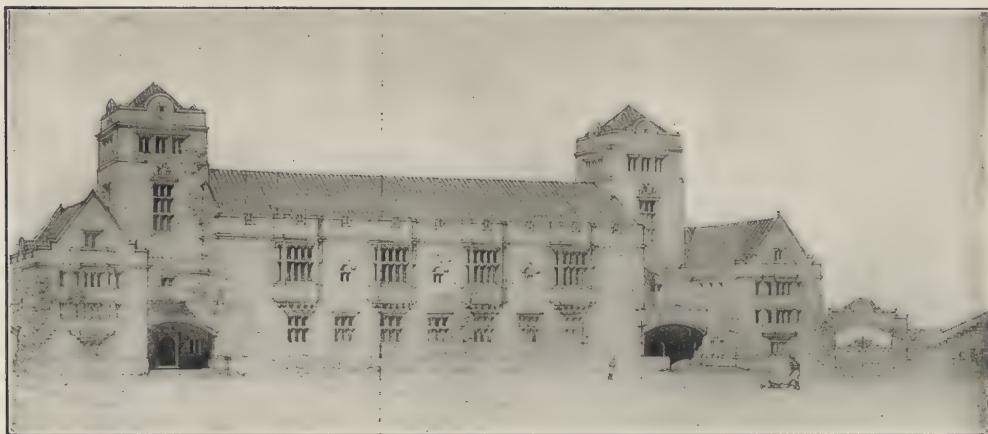


THE BLAIR BUILDING.

Broad Street, New York City. Carrère & Hastings, Architects.

all these we have a building of beauty and distinction to which the eye turns with a feeling of joy. How beautiful is the play of light and shade under the simple, almost Italian cornice; how delicate the mouldings around the square windows of the upper stories and how satisfying to the eye the arcade carrying the upper stories. Many would say that in a steel building this feeling of adequate architectural support is unnecessary, and that to follow historical tradition is contrary to the spirit of the twentieth century. That I do not believe, for St. Paul said: "Whatsoever

formal character and purpose of the three last named and the commercial character of the first two demand a very quite, conservative handling. That we are not as yet a wholly material people is evidenced by the great development of our educational and philanthropical institutions, but how few, alas, are the temples erected to the worship of God. Except a few most interesting country churches in the suburbs of Boston by Messrs. Cram, Goodhue & Ferguson and some small city parish churches by the same gentlemen, I know of no churches built since Richardson built



GYMNASIUM OF THE UNIVERSITY OF PENNSYLVANIA.

Philadelphia, Pa.

Frank Miles Day & Bro., Architects.

things were written aforesome were written for our learning," whether the writing be on parchment or in those materials which endure and in defiance of history; in defiance of tradition; in defiance of all that makes for dignity and self restraint does madness lie. These same architects have erected two other buildings in New York and one in Boston, which I must mention because of those permanent qualities of beauty which demand admiration to-day and will continue to demand it in ages yet to come. They are the great public library on Copley Square, Boston, the library of Columbia University and the University Club in New York. In all of the buildings thus far mentioned the principles of the Renaissance have been adhered to, and rightly I think, for the

Trinity in Boston which are filled with the spirit of reverence and spiritual beauty. Other cities contain many large and costly buildings dedicated to worship and called churches, but never to be sought out and loved and studied over as are the cathedrals, or even the small parish churches of England or France. This same firm of Boston architects are now at work upon the solution of an educational problem which, when completed, must compel the admiration and thankfulness of all lovers of beauty, I mean the new West Point so ably described and illustrated in the Century for July, 1904, that I will not dwell upon it here. Among the many educational buildings erected within the last few years none is more to be admired for its great beauty and, at the

same time, for its dignity and self-restraint than the groups of buildings at the University of Pennsylvania, at Princeton, at Bryn Mawr and at St. Louis by Messrs. Cope & Stewardson. Their merits and charm have been adequately set forth by Mr. Ralph Adams Cram in recent numbers of the Architectural Record, but one building in Philadelphia which he described from drawings before its completion, the new gymnasium and athletic field at the University of Pennsylvania by Messrs. Frank Miles Day & Brother, deserves special remark. This building is almost daringly original in its composition, most practical in its plan and construction and wholly satisfying in its beauty except for the unfortunate discoloration of the brick in the towers, while the arrangement of the seating around the wall of the athletic field is unique. It is full of poetry in the harmony of its balance and brings down to us to-day all the charm of the historic tradition of the great English universities in spite of its wholly original and modern handling.

There is one other building, or rather group of buildings, in Philadelphia which I have purposely left until the last. It is the Art Museum connected with the University of Pennsylvania, and it is due to the combined efforts of Messrs. Wilson, Eyre, Cope & Stewardson and Frank Miles Day. Although these buildings have been oftentimes described and illustrated such is their enduring beauty one cannot pass them by. The

purist and the practical architect can here unite in criticising the rather exotic, too Italian style of the buildings in this group, but I know no others so full of pregnant lessons of how to use brick beautifully. Almost no stone is in them and the design is consistent throughout in its handling of the medium of expression, common hard burned brick, but only an artist and a poet could produce such results.

In this paper I have only been able to specially mention a very small part of the really beautiful work done in this country in the last quarter of a century, but all of the buildings mentioned are alive and illustrate the power and necessity of beauty to produce any lasting charm. They are of the type which distinguishes the great buildings of Europe and like them will become the inspiration of students and lovers of the beautiful in ages yet to come. All through the country are to be found private homes which embody the essentials of real architecture, and from such homes our people will draw inspiration and strength to ultimately demand beauty as one of the main necessities of life. But until our large city buildings, no matter for what purpose, become beautiful, become real architecture, we cannot hope for a public opinion which will insist upon the things of the spirit in all of our work; and until such a public opinion shall be aroused we cannot look to see our cities filled with those things of beauty which abide and make for the enlargement and idealization of life.

Alfred Hoyt Granger.



STAFFORD LITTLE HALL.

Princeton, N. J.

Princeton University. • Cope & Stewardson, Architects.

NOTES & COMMENTS

THE SEARS- ROEBUCK BUILDING

The Architectural Record presents herewith illustrations of two perspective drawings of the new Sears-Roebuck building in Chicago, of which the architects are Messrs. Nimmons & Fellows.

Nimmons & Fellows. This is one of the most important business buildings ever constructed in this country; and as it is to house a commercial plant of extraordinary extent and complication a description of the requirements which the architects were obliged to satisfy will prove to be interesting to our readers.

Sears, Roebuck & Company are one of the original mail order houses of the country and do exclusively a mail order business; that is, all orders are received by mail, but goods may be shipped either by mail, express or freight. They now average a total of shipments to 35,000 customers per day. Two car loads of this is mail. They expect to handle 200 car loads per day of freight in their new plant.

We do not know that any appropriate name has been given to the firm doing a business such as theirs, but such a concern is very much like a large department store, excepting that business is done entirely with farmers and people in small towns. No business is solicited with people living in large cities, and, in fact, this firm refuses to fill any order from a citizen of Chicago.

Goods of all descriptions are secured by this house and put upon their shelves and in their store-rooms in stock just as in any other merchandise concern. They not only buy direct from factories, but control a large number of factories themselves and take their entire output, and in some cases own and operate large factories. Their own stove factory, for instance, ships 1,500 stoves per day.

The desire of this firm in planning its new buildings was to obtain some site convenient for its employees, and at the same time far enough removed from the center of Chicago to make the purchase of large undivided tracts possible. A location, therefore, was selected about $3\frac{1}{2}$ miles west of the center

of Chicago, near the west park system and Boulevards, and the streets through this strip of land were mostly closed by the City Council. A strip of ground was purchased one block wide and one-half mile long, and since then an additional block of the same length across the street has been secured for the purpose of building ideal cottages and apartments for their employees, when the main buildings of the plant are completed.

The buildings designed and in process of construction are, first, the merchandise building, with a total floor area of 1,232,419 sq. ft., and two large annex buildings with 513,183 sq. ft. of floor area. The printing building, where catalogues are printed, with 85,535 sq. ft. of floor area. The advertising building, of 54,104 sq. ft. of floor area. Catalogues are mailed from this building and other advertising material put up and sent to customers. The power house, with a floor area of 60,000 sq. ft., and 7,000 h. p. in equipment. The administration building, where the clerical force is taken care of, with 134,784 sq. ft. of floor area.

The largest buildings, as the above statement shows, is the merchandise building with its annexes, in which goods are received, stored and shipped. It was of prime importance to plan this immense building in such a way as to reduce the cost of handling goods to a minimum, and to secure the best light and ventilation and best arrangement in every way in the departments, while at the same time allowing for future growth.

The uninterrupted area demanded for the shipping room floor was so large that one of the difficult things in the plan was to light it and at the same time arrange for the most economical collecting of the goods. In making up an order a customer may call for a paper of pins, a piece of jewelry, a pair of buggy shafts, and various groceries or drugs, all to be collected together and sent in the most economical and best way. The question, therefore, of assembling goods was also one of great importance.

Goods are all separated and stored in separate departments which have convenient access to spiral gravity conveyors. Each conveyor is so arranged as to have three planes and openings on every floor, in which

each department can place goods. The packages are carried to the shipping room floor by gravity and run out on horizontal conveyors, which will then carry them either to the mail, express, or freight shipping rooms, where boxing and packing takes place in a logical way, finally ending with the various packages ready for shipment at the places where mail, freight, or express goods are taken out of the building. All goods measuring in size up to 4 by 5 feet are sent down

modate 200,000 gallons of water in sprinkler tanks, situated at the elevation of the tower shown in the design, and thus avoid the division of the water supply into a lot of unsightly tanks spread around over the roofs at various points. The tanks are located just below the top story of the tower, which is given over to an observation room and a general rest room for the customers who visit the plant.

The administration building is constructed



DESIGN FOR THE SEARS-ROEBUCK BUILDING.

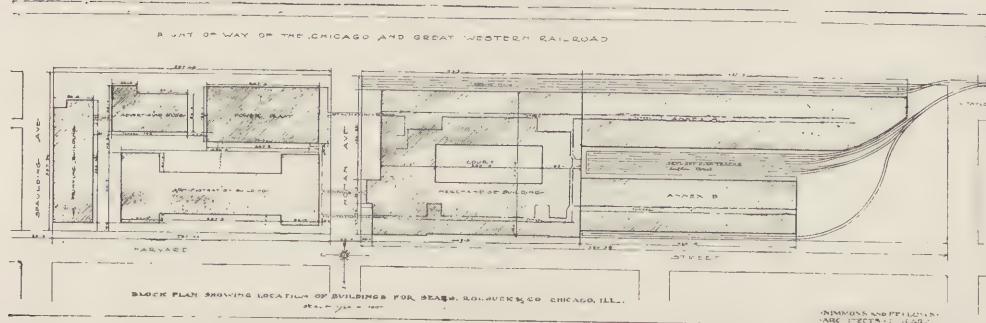
Chicago, Ill.

Nimmons & Fellows, Architects.

these conveyors. Extra large articles and heavy merchandise are stored near the shipping room floor. The freight department is arranged with a large train shed some 400 feet long, with glass skylight above, similar to a railroad depot, in which freight cars are set by means of electric engines. The greatest care has been given in this building as well as all others to construct the buildings with the best possible fire protection.

The purpose of the tower is to accom-

for the use of the employees who do the clerical work, and also for the main offices of the company. This building is fireproof, and has been planned much the same as an office building in regard to its construction and interior finish, excepting that dining rooms, restaurants, cafes and rest rooms for employees will be located in this building. Direct and quick communication from this building to all parts of the plant will be secured by an elaborate system of pneumatic tubes, which



PLAN FOR THE BUILDINGS FOR SEARS-ROEBUCK CO.

Chicago, Ill.

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will carry orders and written instructions together with smaller parcels and other things to all parts of the plant.

The power plant building will contain a modern equipment to generate the power, light and heat for the entire plant. Communication from the power plant to all other buildings is to be made by means of a system of tunnels. In these tunnels will be located all the piping, pneumatic tube system, electric wiring, and the like; and the tunnels will also be of sufficient size for tramways by which refuse from the sweepings of the floors in the merchandise building, together with old boxes, crates, etc., will be taken back to the power house in the tunnels and consumed in the boilers. The handling of coal and ashes of the boilers will all be done mechanically.

ENGLISH

GOTHIC

Professor G. Baldwin Brown, of Edinburgh, comes to the rescue, in a recent number of the North American Review, of English Gothic, which he esteems to have been much too descriptively treated by Mr. Charles H. Moore, in his "Gothic Architecture." Since Professor Moore's book has been before the American public for a decade and more, and must have been imported into the British Islands as rapidly at least as its subject matter was introduced into them seven centuries ago, it has seemed odd that no patriotic Briton should have come forward before this to defend the insular building from the charge of being borrowed or of not being Gothic.



DESIGN FOR THE BUILDINGS FOR THE SEARS-ROEBUCK CO.

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Now that the champion has appeared, it cannot be said that he does much in that behalf. It is true, of course, that as Professor Baldwin puts it, "English Gothic is so remarkable an artistic achievement that at one time to the insular imagination it represented the style in general, as if Gothic were an English institution in which other countries only shared." Daniel Webster was at one time misled into making an address on the subject in which he waxed exceeding bold and said that Gothic architecture might properly be called English architecture, seeing that its principal monuments were in England. But that proves nothing but that the godlike Daniel did not know much about architecture. Poor Mr. Fergusson talked in much the same way, instituting elaborate and absurd parallels between Lichfield and Cologne, for example, to prove the superiority of the insular variety. But one thought it now recognized by serious students that the insular imagination would have been impossible, if it had been supplied with more information.

Professor Baldwin has a good deal to say, and it is all instructive and worth saying, about the differences between the English cathedral as the nucleus or the result of a monastic establishment and the French cathedral as a church of the people. The very fact that the foreground and frame of the former are a "close" and of the latter a "place" is significant of many differences. Ruskin's vivid description of the typical English cathedral in the "Stones of Venice" would have presented an even more vivid contrast with a French cathedral than with St. Mark's, with which he contrasted it. But all that has nothing to do with the specific point Professor Baldwin tries to make, which is that English Gothic is not a belated copy of French, but a parallel and independent artistic development. To that effect he quotes a recent German historian that "regarded as a whole, early English is an essentially autonomous (*autochthonus?*) style," and that "what it owes to French Gothic is only the first impulse."

Evidently this kind of discourse is equally aimless and endless until you have defined your terms. What do you mean by "Gothic?" That is the first question. Professor Moore tells us exactly what he means by it. He means "a system of construction in which vaulting on an independent system of ribs is sustained by piers and buttresses whose equilibrium is maintained by the opposing action of thrust and counterthrust." If one accepts that definition, it will be difficult if not impossible for him to resist Mr. Moore's conclusion that there is no Gothic, properly

so-called, outside of France, except what has been directly inspired by French examples. Does Professor Baldwin accept it? Apparently not, for he says, *inter alia*, "we cannot reasonably condemn English work for falling short of the French ideal if it was all the time inspired by a distinct ideal of its own." Very well. What was the ideal which was a rival to that of the French Gothic? If it was "distinct," it must be susceptible of distinct expression. But for such an expression, such a definition, we search Professor Baldwin's pages quite in vain.

The German expression of "tectonics" which he adopts, and which denotes the devices by which a definite and organic structural scheme is carried into execution, he does not appear to think meets the whole case. Certainly, if it does, his case for the originality or the perfection of English Gothic is gone. Students who admire Gothic as "a system arising out of a principle," to quote Mr. Eiditz's "Nature and Function of Art," will have no difficulty in agreeing with Professor Moore's conclusions about it. Such students would unhesitatingly select the choirs of Canterbury and Westminster as the most Gothic things in England, undeterred by the evident and admitted fact that they are the least English, and were in fact the work of Frenchmen imported to do them. The residue of English cathedral architecture they would dismiss as a picturesque degeneration of French Gothic in which the forms were retained, but the reason for the forms had been forgotten. To maintain that English Gothic is as Gothic as French Gothic, one must overthrow the definition of Gothic and produce a new one which English work fulfills as well or better than French. It does not meet the case to assert that the English, "with their national genius for compromise are satisfied in art with an attractive general impression and hesitate to apply the severer æsthetic canons." On the contrary, it gives the case away. Neither is it to the point to say that the English parish churches are extremely picturesque and pretty, as they undoubtedly are. We have just called English Gothic a picturesque degeneration of French, although the most insular form of the style, the Perpendicular, which Professor Freeman, apparently on that account, finds "on the whole the best," is as far from being the most picturesque as it is from being the most Gothic. And so much that is adventitious enters into the picturesqueness of the English parish church that one cannot credit the architect with more than a share in it. He might as well ascribe to the mediæval English builder the romantic associations which form so much of the charm of his

work, or the "ivy mantle" which cloaks his tower, or even the moping owl which complains from it to the moon. The ivy mantle and the moping owl are not architecture.

**COX'S
"OLD
MASTERS
AND NEW"**

Mr. Kenyon Cox, who is known to the readers of this journal, has brought together into one convenient volume ten essays on painters and sculptors of old time, including one who lived into the nineteenth century, and eleven essays on artists of the years since 1850. This two-fold character and two-fold division of his book justifies the title "Old Masters and New." The book is published by Fox, Duffield & Co., of New York, and is prettily made and pleasant to hold in the hand. It has, moreover, a very valuable index in which each separate artist who is treated at length has many entries, each one explained; and in like manner the full significance of an entry other than that of an artist's name is ample enough to be understood. Thus, if one looks for the name Tiepolo, he will find these entries, which may surprise him:

Tiepolo (Giovanni Battista),	
a bastard Veronese,	60-61
his cleverness and impudence,	61-62
lack of gravity,	62

This is followed by "Tiepolo, works of" with four entries, the works themselves being named or the buildings where they are to be found. Now, those persons who have thought of Tiepolo as in many ways extremely valuable in the history of art and as the one painter who preserved many great traditions far into the eighteenth century, when the grandiose and dignified art of painting was dead, will be surprised enough and perhaps offended at these entries: and yet it is not because of their surprising tone that they are quoted here in the forefront of this little note—it is in order that the reader may see the more clearly how valuable an index we have before us. Consider this passage on the same page with the one just quoted:

Scott (William Bell), his account of	
English art in the forties,	152-153
of the Preraphaelites,	156
his anecdote of Millais,	167-168

Now, that is really a valuable piece of information, because William Bell Scott is much less thought of than he should be, at least by readers and students in this country, and because the words used in this passage of the index are exactly what are

needed most. Scott combined in one nature much artistic character, both as working artist and as writer of pleasant and not disappointing verse, and he saw and recorded much of the curious history of the time from 1845 on, when English art was taking its new shape—all as recorded in the pages of this book. The purpose of the passages referred to is not to describe and explain the position of William Bell Scott in England, but he is utilized as a recorder who is worth quoting, and the index points to his record.

The character and the unquestionable importance of the book are in a way indicated by these quotations from this index. The book is essentially one for study, one for reference, one for self-instruction. Mr. Cox is an accomplished mural painter, taught by academic study and by travel in Europe, and further by artistic work done in the United States. He is of middle age, and one of the best known and busiest artists of the big artistic community centered in New York City. He does in this book what few practicing artists will consent to do—he "sizes up" his contemporary painters as readily as he does the men of the seventeenth century or the men of the sixteenth century—Titian or Michelangelo. The paper on Paul Veronese came out in Scribner's Magazine last December. The paper on Whistler may be found in the columns of the Architectural Record for May, 1904. Those two men were dead when their work was examined by Mr. Cox, but John Singer Sargent and Augustus Saint-Gaudens are still living, and yet their work is studied in a long essay devoted to each. Moreover, if one should say that the critic has nothing but praise to give those celebrated and powerful men, and that therefore he could well afford to make public his thoughts about them, the reader might then be asked to turn to the first essay in Part II. and study what is said of "Painting in the Nineteenth Century" where a list of artists' names is given, with one sentence or two sentences allowed to each, those sentences containing very noteworthy analysis and criticism. It may, indeed, happen that three men are named together in one sentence, but this is because they are asserted to have similar characteristics.

The reader will understand that opinions of individual works of art differ widely, even among artists brought up as nearly in the same school as are the French-taught Americans of our time. At any moment, if occasion offers to draw out the real convictions of living artists of repute and of intelligence, you will be amazed to find how heartily they disagree. When there is question of commemorating some artist twenty years dead,

it is really curious to note the conviction of three or four that he was a man of great importance and his work valuable—the conviction of other two or three that, whatever his good will and the amount of his gained knowledge, he was of little account as a working artist. The painter that Mr. Cox ignores will be hailed as the first of American landscape painters by other excellent judges. The sculptor whom Mr. Cox admires and praises so very highly is not to all lovers of sculpture the first of modern men—even of modern Americans. Nor would opinion go solidly with Mr. Cox in his examination of the field of, for instance, equestrian statuary, and his conviction as to the relative importance of specimens of that art. I am trying to show that the book is to be accepted as a first-rate working guide for those who wish to study the historical and critical aspect of the great manual fine arts, especially of painting, and that it has the good quality needed by all possible and conceivable handbooks of the kind, in that it states plainly and straightforwardly opinions with which everyone will not agree.

R. S.

**CHOISY'S
EGYPT**

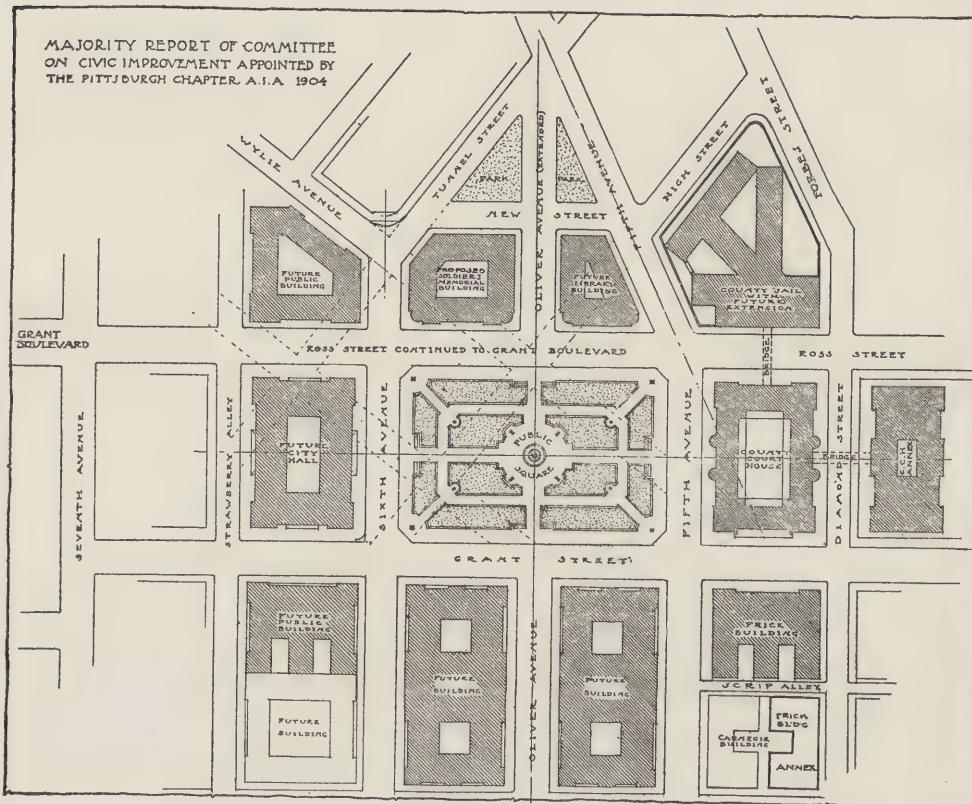
There has come to hand a new book by that most trustworthy student of construction, Auguste Choisy. Many of our readers know his book on ancient Roman building, published in 1873; and well known also is the book on Byzantine building, ten years later in date. Choisy is an engineer, and his studies of the methods employed by the ancient Romans belong to his youth—before he had been specially honored by the French government. Afterward, when he was sent on a scientific mission to Asia Minor, he made those studies which appear in the book on Byzantine work, and again at a later time he brought together the result of his prolonged investigation of the methods of building employed in many lands and in all important epochs in the production of his extraordinary History of Architecture—the most unique and important book of the kind which exists. An excellent judge has said of it that it is rather a history of building than of architecture; and indeed it is conceivable that another work might accompany it, dealing with the sculpture, the mosaics, the subtle proportions employed in the further adornment of buildings, and the inevitable charm which comes of right construction well carried out and perfectly visible. That can be done at a future time; but

this History of Architecture has for its special characteristic extraordinary brevity, simplicity, straightforward assertion as to the meaning of which no one can be in doubt; and it is illustrated by a prodigious number of little cuts in the text, evidently the work of the author himself, and produced with the single purpose of right explanation.

The chapter of that book which is devoted to the construction of the Egyptians is very good. It was welcomed when it appeared by those who are troubled a little by the apparently unsolvable mysteries of quarrying and transportation and raising of blocks to a height, an achievement so visible in the important buildings upon the Nile. The present book is a new essay on the same subject, treated more at length and with newly gained knowledge. A very brief preliminary notice states that the Egyptians, when they were building the monuments of Thebes, hardly knew iron and had only the most rudimentary machines, but that they had certain methods by which they aided the work of human hands and that those methods may be discovered again from the study of the ruins. Mr. Choisy has but one object in view in studying Egyptian monuments; he goes there for information unconnected with hieroglyphics or wall paintings or coelanaglyphic sculpture. He asks how the building was done; and as the principles of construction are obvious enough, at least in the buildings of decorative purpose, the greater part of his investigation is devoted to the preliminary methods—to the transportation of the great blocks from the mountain-side to the river and along the Nile to the place of building. With this comes also the recognition of processes less familiar to the student of architecture than they should be—such as the use of courses of stone not truly horizontal, in constantly recurring curves, in a wave-line or in a curve so large that it makes but one wave in the length of a given wall. And we are brought up short, as we read, by the weighty statement, p. 92: That the Greek system, which is ours, consists in raising materials by such machines as work with pulleys and cords with direct vertical lift from above—such machines as derricks and gins. These processes were not used by the Egyptians, for there is no trace whatever of the Lewis-hole in the top bed of any stone or of the U-shaped curve in the vertical faces at the two ends. It had been shown in an earlier page (87) that the heavy blocks were mounted by slowly ascending a slope which was not a continuous ramp, but a kind of staircase with platforms affording successive resting places for the blocks.

Now, this theory of construction is not absolutely new, but the interest which attaches to this book is the treatment by a scientifically-minded man of immense experience of a problem which has been more generally considered by theoreticians only. Absolute novelty is, perhaps, not to be found in the book. We have this satisfaction that the theories of other writers are considered, and either accepted or rejected according to their inherent verity. Thus, p. 130, the stone portcullis used to stop up in a perfectly final and in-

The Pittsburgh Chapter of the A. L. A. has placed before the public, with much of energy and enthusiasm, a plan for grouping public buildings around an open space and so creating a "civic center" in that city. The plan is a modification and simplification of a much more elaborate scheme which was worked out some years ago, and which was too ambitious for even



evitable way the end of a passage left open for the constructors, or for the last ceremonies of burial, has nothing new in it at all—the diagram is just like that with which we are familiar. In like manner the sand-bag process of lowering heavy stones into place is accepted as obviously familiar to the Egyptians.

The book consists of 147 pages of text and 24 plates with 2 photographic illustrations to each. The size is small quarto, and the price is 20 francs, retail, in the paper covers.

F. S.

rich Pittsburgh to hope to realize. But the first scheme has doubtless served a useful purpose in putting before the people such brave ideals and broad plans as to make the present project seem very reasonable and practical. It was publicly launched by the club at the time of the recent convention in Pittsburgh of the Architectural League of America, and there was obtained for it the endorsement of many members of that body. Various local conditions conspire to give to it unusual interest.

The business district of Pittsburgh is re-

markable for containing not a single open space, and the Allegheny County Court house—the city's best architectural possession and widely considered to be Richardson's masterpiece—is bounded by narrow streets and is shut in by buildings of which one already, opposite its main façade, is a dwarfing skyscraper. The plan will create an open space in what soon must be the heart of the business district and will open to view the court house which will abut upon it. The land required is covered by low, unimportant buildings, that form one of the slums of the city, and the cutting down of "the hump," now so seriously contemplated, will of itself lay bare the district, making it available for such improvement. To form the desired square, or oblong, some readjustment of streets is necessary. Sixth avenue would have to be extended to Tunnel street and the latter widened as far as Forbes street, so as to admit car tracks. Wylie street would terminate at this point and High street at Fifth avenue. Ross street would be extended through to Grant Boulevard, bounding the new open space on the side opposite Grant street, while Fifth and Sixth avenues would mark its other termini. The square would make a good site for public sculpture, it would reveal the court house, and at its opposite end the changes would offer a balancing site for the proposed new city hall. Excellent locations would be provided also for the Soldiers' Memorial Building, soon to be erected, for a downtown branch of the Carnegie Library and for three public buildings to be erected at some future time.

**MASSACHU-
SETTS
TOWN AND
VILLAGE
CONFERENCE**

This year's Massachusetts Conference for Town and Village Betterment, held under the auspices of the Massachusetts Civic League, appears to have been the success which already has come to be expected of these meetings. As characteristic of all such gatherings, the prominence of formal addresses in the program results more in the giving of advice by a few leaders than in the benefits to be derived from actual "conference." This is doubtless inevitable, and perhaps it is as well. As long as the Conference goes to Boston, its members would expect to be talked to rather than to talk—as they might if they met in turn in the smaller towns and villages—and very instructive, and doubtless helpful, some of the

talks were. It should be added, too, that there was one "round table" on the program. Among the formal speakers was Guy Lowell, whose subject was "Village Ideals in Architecture." He called attention to the lack of beauty and harmony with their surroundings in the public buildings in many towns; but he said he thought taste was steadily improving, and pointed out that the road to success lay in sincerity and in the wish to express that which was indigenous and natural to the life of the community rather than in slavishly copying what has been successfully done somewhere else. Considering the widespread architectural influence of the Boston Public Library upon Massachusetts towns this was good advice. Other addresses included one by Prof. Shaler on "The Care of the Landscape," and one by Henry T. Bailey on the arts and crafts movement.

**IMPRESSIONS
OF
JAMES BRYCE**

In his "Outlook" article on the changes which impress a stranger on now revisiting this country after a quarter-century's absence, James Bryce gave a place to the appearance and strength of

"the sentiment that seeks to adorn cities and improve the amenity of villages." This seems to approach a recognition of architectural improvement. It comes as near to it as is entirely safe; or as is worth while, considering that Mr. Bryce is less keen in observing architecture than in noting social and political phenomena. But it is interesting as a foreign acknowledgment, by an unprejudiced and trained observer, of a remarkable movement of which we at home are just beginning to appreciate the extent and strength—of a movement that is full of architectural promise because rich in inspiration. It seems to have deeply impressed Mr. Bryce, for he speaks of it as "much more active in the United States than in most parts of Europe," and says: "America used to be pointed at by European censors as a country where utility was everything and beauty nothing. No one could make such a reproach now." What is to be the result of all this effort for town improvement and city beautifying nobody knows. Far from giving signs of dying out, it grows more confident, stronger in ideals and resources every day and braver in its undertakings. It at least gives ground for a faith that beautiful towns and splendid cities are not incompatible with American life.

THE ARCHITECTURAL RECORD

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FIG. A.—VIA DEL MELANGOLO, VITERBO.

(See article, "A New Series of Stage Settings for Shakespeare's 'Romeo and Juliet.' ")

The Architectural Record

Vol. XVIII

SEPTEMBER, 1905

No. 3

A New Series of Stage Settings for Shakespeare's "Romeo and Juliet."

Designed by Frank Chouteau Brown, Architect.

Although the designing of stage scenery does not belong to the ordinary routine of work in an architectural office, yet the architect's training should eminently fit him to suggest interesting and architecturally correct stage pictures; whether or not he possesses a sufficient knowledge of scenic requirements to fully work out in detail the exact application of his ideas to the elaborate conventions of the stage.

For many of the most important English productions, especially those required to truthfully depict a definite historic period or place, proper architectural advice has been obtained in one or another form before starting the scenery. Upon a few occasions it has even been entirely given into such competent hands; in the same way that the costumes are often designed by such authorities as Sir Alma-Tadema, or Mr. Percy Anderson, for instance. For this there exists ample precedent as, in the early days of the development of the English drama, we know that many settings were invented by the eminent architect Inigo Jones; to whom, indeed, we are largely indebted for the present arrangement of both Theatre and Stage; even many of the actual scene conventions still existing to-day in theatrical presentations having been first originated by him.

Previous to this in another country,

Italy, architectural designers had also been employed upon stage scenery. Serlio in one of his works on Architecture, gives us designs for stage settings appropriate to different kinds of classic plays, and at least one stage setting of his design was employed in Palladio's native town of Vicenza. A little later, Scamozzi designed the stationary scenery still in place in Palladio's Classic "Olympic" Theatre in the same city.

Since the time of Inigo Jones, now just 300 years ago, the conventions governing theatrical scenery have become so complicated and technical that, unless the designer possesses a most elaborate and intimate knowledge of the necessities of the problem presented by its handling, setting, housing, and transportation, a most impractical set of designs is likely to result.

That there exist to-day certain prejudices against the architect as a scenic designer among even the best theatrical managers, is apparent from a previous personal experience of my own. Some six years ago, when work was just commencing on a certain important production, I called on Mr. Daniel Frohman, the producing manager, to suggest the possible advantages of having the Colonial and Georgian architectural settings reproduce, with more fidelity than the scenic studio would ordinarily compass, the actual local surroundings of

this early period in our development and history. He proved to be most approachable, but when it developed in the course of the conversation that his caller was an architect, it immediately became apparent that he had no inclination to further discuss the matter with any one belonging to that profession.

From the impression obtained at that time it appeared that previous experience had quite convinced him that such gentlemen were as a class too narrow and assured in their point of view; as well as too impracticable and expensive in their designs, to make it worth his while to undertake any additional bother for what was—so far as any direct financial return or artistic appreciation from an audience could be counted upon—a comparatively unimportant detail. And this represents the position taken by one of the most enlightened, intelligent, and probably least commercial among our theatrical producers.

It was consequently with some surprise and pleasure that the proffered opportunity to work up a set of designs for scenery to accompany Shakespeare's "Romeo and Juliet" was accepted by the writer. Even under the greatly restricted conditions that in this case necessarily accompanied the commission, the ideal beauty of the scenic problems presented by such a play was in itself an inspiration.

In further explaining the circumstances attending this venture there is no intention of begging allowances on account of undue restrictions, as to cost or otherwise, having been imposed by the Theatre management. Such is far from being the case. The more thoroughly the actual facts are known, the more remarkable and interesting the experiment becomes. The Management itself displayed a surprising liberality, and seemed actuated only by the desire to put on a Shakespearian play in the best manner that was humanly possible in a *Reperoire* theatre, with the resources at their disposal.

The performance was to be given "for one week only" at the Castle Square Theatre, in Boston, where a dramatic

Stock Company giving a matinee and evening performance on all six days of the week is maintained. To realize the designs by constructing and painting the scenery and properties, the regular staff connected with the theatre could alone be depended upon. There also existed other unalterable conditions.

The matter of time was important. The Management had so far determined the plays that were to precede and follow "Romeo and Juliet," that it was impossible to make any substantial change in their sequence; and for the painting of scenery, but an absolute two weeks was available. During the first of these two weeks, too, it became necessary to finish up and put into final shape the scenery for Boucicault's "Colleen Bawn," the play that occupied the stage of the Theatre for the week immediately preceding "Romeo and Juliet." This popular Irish melodrama required the handling of some 14 separate scenes at each presentation; which was, in itself, unfortunate, as it occupied all the stage hands and property men continuously during every afternoon and evening of the week. It was this sequence that largely proved the responsible cause for the inability of the Theatre staff to finally realize, in some two or three of the scenes, the utmost of the intentions expressed in the scene models.

In laying out this scenery too, not only was the designer held down by the ordinary considerations that hold true of any production of a Shakespearian drama; so many scenes to be quickly handled requiring especially simple construction, but other restrictions, as well, resulted from the special conditions governing the case. A due regard for the short length of the run, one week, made impossible the use of any elaborately constructed or built-up settings, as well as those requiring many "flats" of characteristic or special outline. It thus became necessary to depend almost entirely upon simple "drops," "borders," and plain stock "wings" of ordinary size, to realize the effects of each scene. These necessary

limitations were all most reasonable, and instead of restricting the scenic possibilities, they even added an additional zest in making the problem the more difficult of solution; while in no case can it be said that they prevented the realization of an appropriate and effective set.

Besides requiring thorough experience, a practical knowledge of the technical restrictions determining the construction and use of scenery, the architect has certain other temperamental and educational influences to overcome before he can be relied upon to produce successful stage pictures. In this capacity there are demanded of him many of the imaginative, picturesque and compositional traits of the successful painter; qualities that are little likely to survive the conventional architectural training with its insistence upon classic balance and repetition of feature, tendencies to which the arrangement of the stage picture unfortunately most readily lends itself.

But the placing of the period of the play anterior to the Renaissance, (the early fourteenth century) made it essential to adopt the more informal treatments that belonged to that pre-classic age. Both the too-archæological and too-architecturally-perfect points of view were to be as carefully avoided as was consciously possible, as any such treatment would at once cause the settings to become monotonous, hard and ungraceful; and would result in an immediate lack of grasp upon the Audience as well as a corresponding loss of picturesqueness, "atmosphere" and human interest in the scene itself.

The student will recognize that neither the period nor the locality in which Romeo and Juliet is placed are to be regarded as inseparably connected with its story. As usual in Shakespeare's plays, no great effort at localization, either by the addition of local color or atmosphere to the text, has been attempted; and in placing the action as he did in and about Verona, it is not to be supposed that anything more than the suggestion of an appropriate poetic and

picturesque background was intended.

Above all, it was important for the settings to be picturesquely and strongly suggestive of the romantic atmosphere of the story, and it is this reason alone that makes the North Italian *locale* so scenically valuable, offering as it does picturesque possibilities of much greater importance than absolute historic or architectural veracity. Any romantic suggestiveness possibly derivable from period, landscape, environment, color or line were made to assist psychologically or visually toward producing upon the audience the temperamental mood most desirable for their appreciation of the various scenes of the play.

Of the many versions of this story that appear as probable sources for the derivation of the plot, the one included in Matteo Bandello's collection (published in 1554) may be considered as the most important. This tale there appears localized in North Italy, and some students of Renaissance literature have even so definitely placed its action as to claim the year 1303 for its approximate date, and this period has been in the main adhered to in these settings.

It was almost immediately decided that it was neither essential nor advisable to archæologically reconstruct the 14th century city of Verona. So suggestions and motives from remains belonging to that century or to the immediately preceding periods have been used without any hesitation, so long as they suggest in type and treatment the architecture of the North Italian provinces.

The early date given to the occurrence of the tragedy was, however, the cause for other difficulties that may not be apparent to any one not knowing intimately the architectural conditions in Italy at and since the 14th century.

The architect will, after a moment's thought, realize the great lack of existing authentic Italian buildings dating from or previous to the year 1303, for instance, but only the scenic designer will appreciate what extra labor this lack of material entails. Outside of the two fairly well known old houses at Vi-

terbo (Figs. A and B) variously assigned to the 12th and 13th centuries, some of the dwellings in San Gimignano—several of which are shown in the view in the Piazza Cavour (Fig. C) amongst them being the well known Palazzo Pratellesi at the right, supposititiously dating from the 13th century—and some of the less well defined and more ruinous buildings that are still found in mediæval portions of such cities as Viterbo and Gub-

and since the period of the Renaissance, but aggravate the difficulties of the problem.

On the other hand, the very name of Italy conjures up a well-defined romantic atmosphere, so widely spread that it might well be expected that there would be few people in an American audience but would have some more or less definite ideas as to the type of landscape and architectural surroundings proper to the



FIG. B.—OLD HOUSES IN VITERBO.

bio, available existing material is scattered and hard to find. He will further realize the fact that there exists substantially no interiors belonging to the life of this period except what have come down to us in the treatment and the decoration of one or two churches, notably the lower Chapel of S. Francesco at Assisi; and the fact that there exist countless photographs of picturesque and beautiful Italian architecture, reproducing existing buildings dating from

country—if not to the play. And it was important for the success of the settings that these ideals should not be too rudely shattered. In other words, it was necessary to a certain extent to consciously “play to the gallery” in suggesting as much as possible of what they would recognize as being “Italian,” while at the same time not so far departing from the actual surroundings and conditions of the time—so nearly as they could be re-imaged or reproduced—as to discon-



FIG. C.—PIAZZA CAVOUR, SAN GIMIGNANO.

cert the more intelligent and fastidious; or even the best trained minds that might be expected to witness this production of a Shakespearian drama. Not an easy task this, as may be seen; and it certainly was not.

In the presentation of "Romeo and Juliet" that forms the basis for this article, the acting version was first carefully arranged and studied out. This allowed of the natural determination of those alterations of deep and shallow stage settings necessary to secure the rapid suc-

cardboard at the scale of one-half inch to the foot, in just the way that it would be afterwards constructed at full size in the painted borders, flats, wings and drops of the theatre. It might as well be at once confessed that even with a long familiarity with the stage and theatre, both from "in front" and "behind the scenes," there yet remained a great deal that it was necessary to learn. These deficiencies in a minute knowledge of a myriad technical details were at once discovered when starting work upon the models of the scenes, and so each scene model had to be carefully studied out and painstakingly tested, before it was possible to proceed further with that design with any assurance of its proving thoroughly practical.

On this model were shown not only the outlines and composition of the buildings, foliage and other natural accessories, but also their massing with the sky in borders, drops, etc., all in carefully rendered pen and ink drawings, so as to delineate as particularly as might be possible the architectural treatment and feeling of every detail of each scene. Besides this model, which proved the practicability of each setting, the scene painter was furnished with a careful and exact description of the intended atmosphere, material, color, lighting and treatment of each individual scene. A sketch book containing further architectural details (Fig. D), and notes not already shown upon the scene model with sufficient definiteness, as well as sketches for properties, furniture, and other accessories, accompanied the model.

Before these models were finally accepted by the management, they were submitted to the stage manager, Mr. W. C. Masson, to see if they would allow of correct employment of the "business" of the play as he had already mapped it out, and upon receiving his approval they were finally turned over to the scene painter, carpenter and property man of the theatre and actual work upon them was commenced.

Taking up the scenes in the order that they were shown, the first—"Verona," a

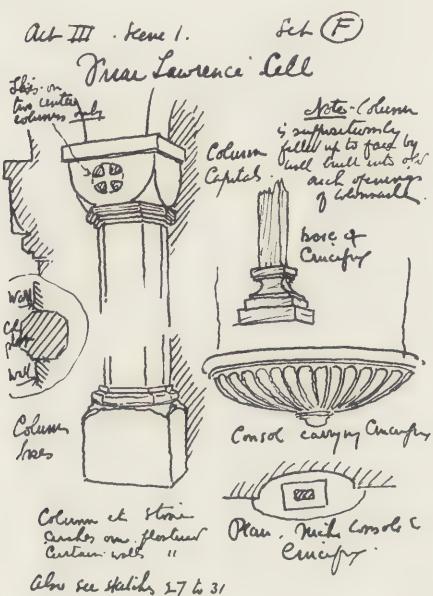


FIG. D.

cession of scenes; and when, along with many other minor matters, enough of the action had been settled upon to place the location of the entrances and exits, or the other important portions of the scenes required for the execution of stage "business" with some accuracy, work was begun upon the scenery designs themselves.

After each scene had been sketched out and its composition and architectural treatment substantially determined, a miniature stage was constructed complete with proscenium, flies, and grid-irons; and upon this stage each scene was then built up in separate pieces of



FIG. E.—THE GUINIGI PALACE AT LUCCA: 14TH CENTURY.

public place—proved in many ways the least satisfactory of the entire series. Used three times, under different conditions of lighting—at early morning, noon and at evening—its last use was by far the most impressive, as was proper considering that the death of Mercutio is the most important bit of action that takes place against this background. The entire available stage was necessary, as in two of its employments occurred a fight requiring some 40 or 50 characters and “supers” for its presentation.

For the purpose of localizing the action of the play, and including a characteristic bit of North Italian landscape, a square supposititiously placed in an elevated position on the banks of and overlooking the River Adige was selected as the basis for this scene. The distance, with the river winding among the hills, was painted on the back drop as a “transparency,” in order to allow effects of sunset coloring in both sky and water by lights thrown upon the canvas from behind. As it turned out, the transparent quality of the drop finally only proved available in the Ballroom scene when, through the arches at the back of the stage, the river beyond appeared under the effect of moonlight shining upon the water.

Much of the intended architectural character of the setting has been lost through the entire omission of some houses and by attempting to utilize old “outline flats” that it seemed possible to paint over and adapt to the general shape of the others; instead of building new stage “house-wings,” balustrades, steps, well head, etc., of the proportions called for in the designs. The large archway, for instance, was adapted from a “piece of” scenery previously used in *Othello*, from which the oriel window and pilaster and arch effect are palpably a survival.

When these repainted flats were set up at the scene rehearsal it became necessary, in order to fill the stage or “cover in” at the sides where houses shown in the model had been omitted, to put in two or three stock wings that, while

architecturally at variance with the period, in coloring most successfully toned in with the remainder of the picture. This explains the presence of the French half-timber houses. The purple color-note selected to pervade the garden setting was intended to be first touched in this scene; and over the trellised pergola on top of the brick house at the right, and the seat opposite were draped the white and purple blossoms of the blooming wisteria that, in the following scenes covered the Capulet garden walls, house and balcony. The final omission of the brick house restricted this effect to the seat trellisage alone, with the result that its relative color importance was so diminished as to almost entirely lose its intended psychologic effect.

Of the ten different settings there was one, a corridor in Capulet’s house, for which new scenery was not painted, and this interior was shown as the second scene in the first act. The action next passed to the outside of Capulet’s house, where occurs the famous “Queen Mab” speech. This shallow setting showed, painted on one drop, Capulet’s house and garden wall over which and through the gateway appeared glimpses of Juliet’s balcony and the garden, with its suggestion of enclosing hillsides beyond. On account of its romantic associations, an early Venetian-Gothic type of architecture was adopted for this scene, depending upon such a characteristic precedent as the Palazzo Guinigi at Lucca (Fig. E)—generally placed as dating from the first half of the 13th century—as proof of its consistency in period.

Placed against the quiet sleeping distance of garden housetops and campanile, and seen under the dim moonlight, patterned by the moving colored lanterns held by Romeo’s friends; the spell of this scene was further enhanced by the carefully developed atmosphere, the guests arriving for the ball, and the occasional bursts of music, light and merriment from the house itself. Again and more importantly the passionate predominating color-note of the garden scene was here presaged in the purple and violet flowers of the wisteria that



SET I.—VERONA. A PUBLIC PLACE. SET II.—BEFORE CAPULET'S HOUSE.
Photo by Leon Dadmun.

covered the walls of house, garden and gateway with their clambering full-blossoming branches.

In this scene, used but the one time, it was possible to first fully sound the note of poetry and romance that exists throughout this love drama, and deepens and strengthens with the gathering impetus of the action, until it sweeps superbly into the grander tragic intensity of the final climax.

The interior of Capulet's house showing the Ballroom, immediately followed. Again, the number of persons required in the stage picture and the dance that formed an important part of the act demanded the full stage. In this setting alone did considerations of historic accuracy and theatrical effectiveness seem at variance. To a modern audience the effect of the severe architecture and decoration proper to the hall of the Capulet's, would seem oppressively gloomy and forbidding. It is obvious that this scene—the only one of gaiety and revelry in the whole play, and the occasion of the first meeting of Romeo and Juliet—should be cheerful and festal in effect, if only for the value of the contrast it furnishes. The atmosphere of this setting was also to foreshadow and prepare the way for the beautiful and poetic Garden scene that immediately follows.

Therefore, the heavy vaulting of the ceiling was depended upon to indicate the proper construction and stern architectural lines of the room, which were lightened by the variously colored marble columns and brilliantly decorated arches of the Byzantine screen that opened out upon the loggia and terraces of the garden beyond. The coloring merely suggested the old type of decoration. The groined ceiling was painted a dark blue, with intercrossing ribs of red, blue and grey, and spangled with gold stars of many rays. The walls were toned a warm rose-red, and paneled by a stencil border of blue, yellow, and gold. When set for the performance, the banquet tables are seen through the arcade at the back, and beyond the terrace wall appears the

same view of the river as was used for the first scene. The sides of the stage are taken up by the large fireplace and the entrance used by the arriving and departing guests. Overhead is the musicians' gallery, whence is supposed to come the music that is heard throughout the scene.

When the curtain first arose the lighting was a diffused and dim shade of red in the hall itself, while through the arches the violet colors of moonlight were thrown upon the distant landscape and river. As the scene progressed and the action grew in importance the lighting of the foreground was increased in brilliancy; but by that time the atmosphere and effect of the "picture" had been thoroughly impressed upon the audience.

On account of the absolute poetic beauty of the text—probably the most perfect love-poem existing in the English language—the entire second act was given to the Capulet Garden or balcony scene. Shakespeare's stage directions place this scene in Capulet's orchard, but an old-fashioned garden foreground had already been determined upon before it was discovered that the term "orchard" at that period was used indifferently to describe either an orchard or a garden. The formal Italian garden was a product of a later age, and so this set displayed a simple semi-natural arrangement of trees and shrubbery, much such a composition as might be found to-day in the overgrown Villa d'Este, or the old Giusti Gardens, at Verona.

Running diagonally across the back of the stage is the inner side of the wall, shown in a previous scene, with the gate at the left, through which Romeo's friends appear and call to him at the opening of the act. The garden—enclosed between this wall, the house on the right, and the old Italian pergola and row of cypress trees that define the opposite side—has, near the centre, a clump of shrubbery and flowering bushes grouped around the base of two tall cypresses that overshadow and are reflected in the water of the pool below. Over all the walls of the house, garden



SET III.—A HALL IN CAPULET'S HOUSE.

SET IV.—CAPULET'S GARDEN.

Photo by Leon Dadmun.

and pergola clamber the full flowering wisteria vines, whose violet and purple blossoms form a veritable shadowed bower over the arched gateway. It is these flowers that furnish the dominant purple color note of this scene and suggest psychologically something of the warmth of passion and riotous color that dwells within the poetic dialogue itself. Beyond the garden, on the other side of the lane, is seen an Italian hillside, planted with flowering orchard trees mounting to its crest, where appears in silhouette against the sky the white plastered walls and terraces of an Italian hilltop villa.

This act again calls for the characteristic early Venetian-Gothic architecture adopted for the style of this residence in an earlier scene, here expressed in the arched openings on the balcony; an architectural motif that later appears in the interior of Juliet's chamber. Whatever the means, the garden scene proved the most poetically effective of any of the settings used throughout the play. Much of the result must be credited to the inherent rhythmic beauty and pulsation of the written scene itself, with which the personation of the two lovers was so exquisitely and gracefully in accord that every iota of feeling was perfectly preserved. Some part, also, of the illusion belongs, no doubt, to the careful preparation made in the preceding scenes in working up to and preparing the effectiveness of this poetic and scenic climax. Certain it is that this setting produced the "atmosphere" and mood best suited to deepen the spell contained in Shakespeare's beautiful word-painting and so form an appropriate background against which the players could weave the tissue of their art.

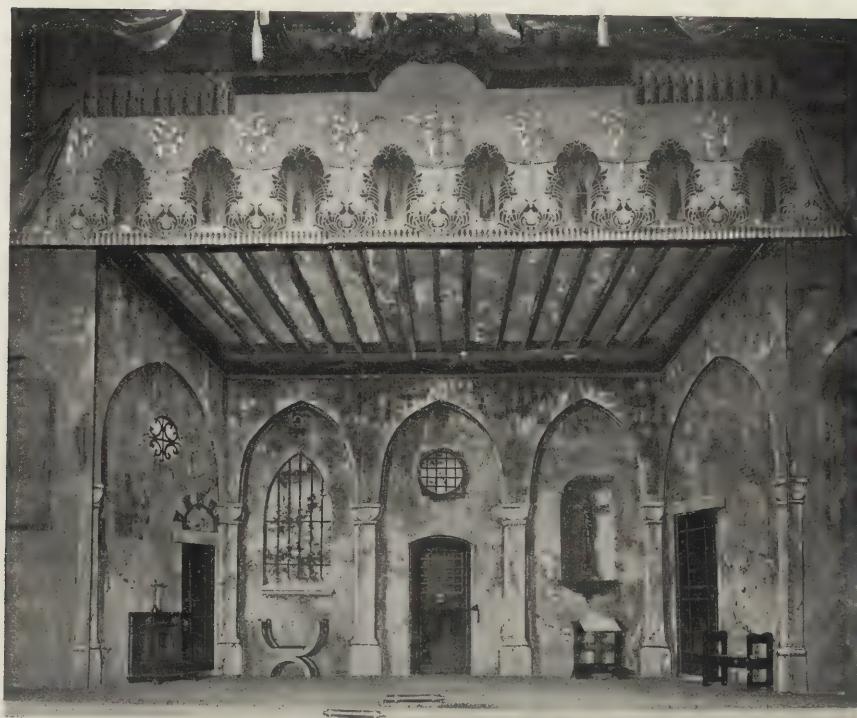
Next follows the interior of Friar Laurence's Cell, used four times. Each scene is short and not dissimilar in mood from those others that precede and follow it. It allowed of a fairly successful treatment that succeeded in attaining to a nice mean between the popular idea and an architecturally simple and correct representation. The whole effect of the interior was thoroughly inter-

esting, although the back drop—intended to be seen through the grilled window and the open door, and representing the monastery courtyard, with its garden bounded and enclosed by the white plastered walls, red tiled roof and colonnade of the buildings on the opposite side, with a few dark cypresses cutting against the bright, blue sky—was not painted from lack of time.

The next new setting disclosed is the interior of Juliet's chamber. The architectural skeleton and plan of this room, purposely made irregular, is extremely simple. At the rear an alcove of plain plaster walls toned an old discolored red—one side of which is formed by the arched openings out on to the balcony—forms a color contrast to the age-stained, dark walnut in wide, high and simple panels that dadoed the rest of the chamber. Above this is a plaster frieze of a grayish blue tone with a stencil ornament of a different shade of the same color upon it, and overhead an informal rough beam treatment of the period.

The effect of this scene was strengthened by the furnishing and lighting, the latter being kept quiet and subdued on both occasions of its use. While of the furnishings the photograph itself gives a comparatively correct idea, for the color and lighting the imagination of the reader must be depended upon. One of the results of preparing a production in such haste appears in this setting, where it may be noticed that the cornice beam lines at one place fail to properly follow through and connect. This mistake did not show up until the scenery was put together on the stage the afternoon of the rehearsal and in the actual presentation the interest was so thoroughly held by the acting, that it is to be doubted if a half dozen people noticed the mistake throughout the entire week.

In the last act there occurred three scenes, each new to the spectator. The first, A Street in Mantua, was something of a disappointment as, in order to complete it in time, much of the detail intended in the original designs was—perforce—omitted, and the "faked" drop



SET V.—FRIAR LAWRENCE'S CELL.

SET VI.—JULIET'S CHAMBER.

Photo by Leon Dadmun.

shown in the photograph was substituted for the one designed, intended to show a street winding up the hillside between overhanging and narrowly-placed houses with a campanile appearing over the roof tops in the distance. Unfortunately, in order to form a contrast to the dark painting and lighting, and the tragic tones of the preceding and following scenes, this setting was to be displayed under the conditions most trying to its painting; in the garish stage imi-

tings; and, finally, the long row of cypresses in the distance—all combining to hold in and depress the imagination. The lighting was all in very dim and subdued violet effects thrown almost entirely from the side, so that no direct light was cast upon the painted drop. This left the distance purposely dark and gloomy and helped to preserve the illusion and insensibly prepare the audience for the impressiveness of the final scene that immediately followed.



SET VII.—A STREET IN MANTUA.

Photo by Leon Dadmun.

tation of the full-flooding sunlight of an Italian morning.

The exterior of Capulet's tomb, one of the most impressive settings supplied was, like the second scene in the first act, painted entirely upon one drop. Its effect was obtained by continued and reiterated insistence upon the sombreness of the atmosphere furnished by the architectural treatment and its environment; the gloomy cypress-shaded alley at the right; the few scattered grave stones; the dark brick structure with its forbidding arched and barred open-

The lights were kept subdued during the moment that the curtain remained down, so when it arose upon the Interior of the Tomb, this carrying-over of the atmosphere of the previous setting acted to make the cumulative grimness and sombreness of the new surroundings intensely more effective. Surroundings, too, that in treatment and coloring had all been conceived and carried out with the single intention of creating as much as possible of a mood that would prepare the audience for the double tragedy—all the more tragic

from its very seeming lack of necessity and inevitability—that closes the play.

Simple as was this setting—consisting of but substantially three drops, the last forming a back vista that carried around the circular colonnade indicated in the second—its effect was most impressive. The underground portion of the chapel with the dark staircase leading to the upper level was in front and, beneath the cumbersome brick and stone arches and

around and beyond them in the obscurity half appear the tombs and monuments to the dead and gone founders of the House of Capulet.

At noon, on the Sunday of the week given to this production, was started a complete rehearsal of dialogue, action, scenery, and lights that lasted until a quarter past two on Monday morning before the curtain was finally dropped on the last stage picture. This rehearsal,



SET VIII.—THE TOMB OF THE CAPULETS.

Photo by Leon Dadmun.

damp splotched and stained plaster vaultings overhead, reposed the white-draped bier of Juliet, lighted by four candles flaring in the drafty eddies of this gruesome place, and the corpse of her recently murdered kinsman, Tybalt, covered with a dark velvet pall. The scene was lighted only by the pale and sickly moonlight that filtered down from the barred windows of the dome above and cast upon the flagged floor of the vault the irregular shadows of the parti-colored marble and brick columns of the circular arcade between; while all

representing only the third time that the company had gone completely through the play, found them letter perfect in their parts; and, during the long and fatiguing day not only they but every individual connected with the presentation from stage hands up, apparently inspired by this masterpiece of the great English dramatist, worked patiently and incessantly to render as perfect as was humanly possible each picture and scene.

When actual work upon the production was commenced, personal supervision was found to greatly facilitate mat-

ters and during the last week almost all my time between ten in the morning and ten at night was spent at the theatre. Through the final Sunday and Monday the scenic artist, Mr. LaMoss, and his assistants were working incessantly to finish up all the small and harassing details that always come up at the last minutes before an initial production. All of the foliage wings and accessories of the garden scene and some of the most important portions of the ballroom

force began work upon the play for the week following!

With the exception of the ballroom scene, taken later under even harder conditions, these photographs were made at the Sunday rehearsal and show the scenery in many ways still incomplete, the "profiles" or outlines around some wings and a few of the drops being yet uncut, and some parts entirely lacking. Later each setting was exhibited to better advantage and several minor



SET IX.—INSIDE OF THE CAPULETS' TOMB.

Photo by Leon Dadmun.

scene were built and painted during Sunday; some portions of the latter, vitally necessary to complete it, were, indeed, being finished on the paint-bridge over the rear of the stage at the moment the curtain arose on the first scene of the performance Monday afternoon; and by the time that the action moved along to this fourth scene they had been finished, lowered on the stage, turned around and hung in place, and the production was finally completed. And hardly was the strain removed before the theatre

changes made in the setting of the stage during the first part of the week all tended to improve and increase the effect of the scenery over what it appears in these reproductions. Painted, as they were, for certain specific effects of coloring and lighting, they also suffer from the much stronger and more direct light required to obtain the photograph; the omission of color, the different values of certain colors as they appear to the camera, and the stage, bare of the moving figures with which it was filled during

the action of the play, all combine to destroy much of the illusion and beauty of atmosphere and *vraisemblance* that was created in the theatre under those conditions that the scenery was designed to meet.

The first performance on Monday afternoon lasted substantially four hours. At the second performance, on that evening, exactly 48 minutes was saved on this acting time and that without a single change or excision in the lines or action of the play. This means that the entire amount had been made up in the quicker handling and setting of the scenery. As seventeen changes of scene were necessary during the performance, some idea may be obtained of the rapidity with which the stage hands had to work. After this second performance the acting length of the play varied between three hours and three hours and five or ten minutes.

As a mere matter of figures this production required for the scenery alone (not considering the long list of "properties," including the furniture and movable articles used in setting the stage) the painting anew of 14 drops, averaging from 40 to 44 feet wide and 30 feet high. Fifty-two wings and flats, running from 6 to 12 feet wide and 20 to 24 feet high. Six new borders, 40 feet long and 15 to 18 feet deep. Three sets of balustrades; 2 wells, 1 gateway, 2 walls, 2 seats, 3 balconies, 1 fireplace and a ceiling; making in all some 30,000 square surface feet of canvas to be covered, often with several coats of color. (In distemper painting, one coat goes on right over another and covers up the one upon which it is superposed.) All this work was done within the limited time allowed by the scenic artist regularly connected with the thea-

tre, Mr. E. La Moss—to whose interested assistance, long experience and artistic skill much of the result is due—with but one assistant and a paint boy, except during the last two days, when two extra men were put on to help finish up and complete the ballroom interior.

In this country, where even the most elaborate American productions are customarily based upon, if not exactly copied from, earlier presentations by some one of the London Actor-Managers, such as Sir Henry Irving, Mr. Beerbohm Tree, or Mr. George Alexander, the limited time allowed, by the scenic "Romeo and Juliet," made at a Repertoire Theatre playing to popular prices with a complete change of bill every week, becomes even the more remarkable. In the history of the theatre in this country it appears as perhaps the first occasion when an entire professional production has been directly painted under the supervision and from designs made with a due regard for historic and architectural accuracy by an architect especially engaged by the management for that purpose. And it is believed that the success of this experiment should prove that such authoritative and well-considered settings, truthfully depicting both probable and possible surroundings, may be properly depended upon to greatly increase not only the educational value but the essential moods and atmosphere that should surround the productions of our Classic dramas with a theoric effectiveness that will form those backgrounds best suited to bring out and accentuate the highest work of the actor.

Tichnor House, 9 Park Street, Boston, May 11, 1905.

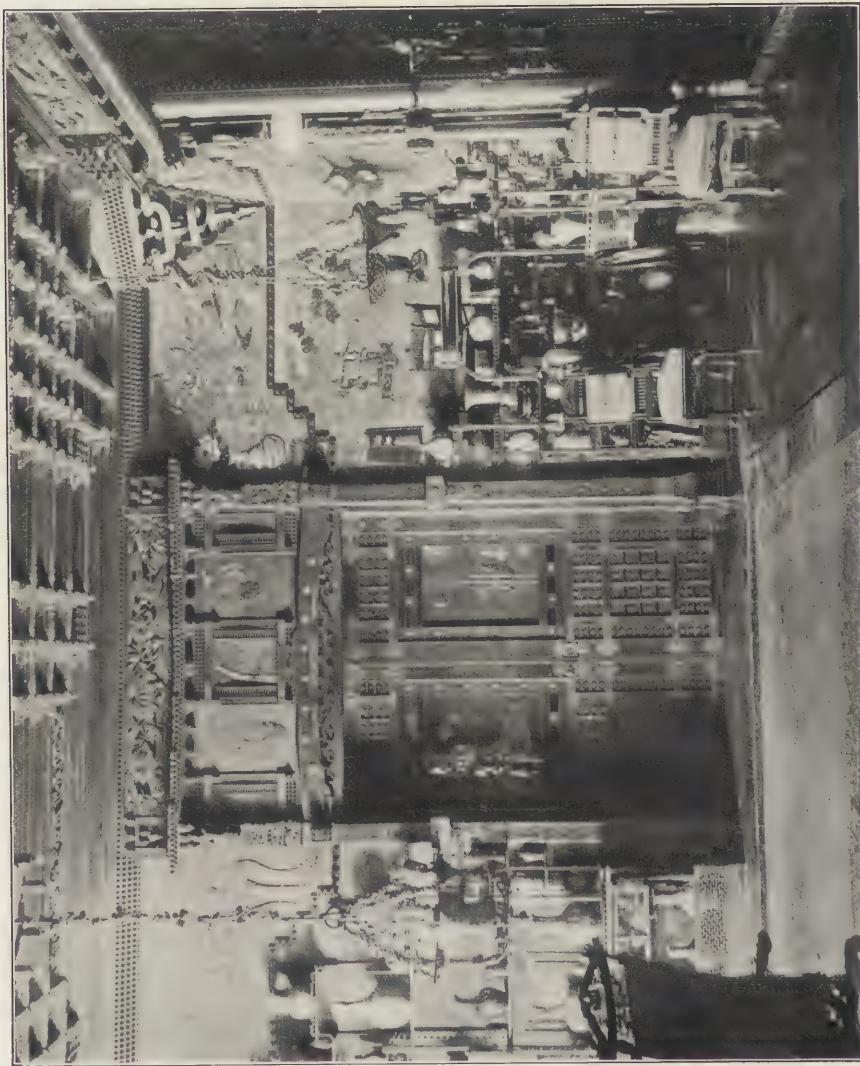


FIG. 1. JAPANESE ROOM IN THE MARQUAND HOUSE, NEW YORK CITY.

The Famous Japanese Room in the Marquand House.

In the house of Henry G. Marquand, when built, there was prepared a room for the reception and display of a considerable collection of Chinese porcelains and other art objects from the extreme Orient. This collection formed a considerable part of that large Marquand sale which was the sensation of New York in the autumn of 1903, and since the time of that sale the shelves and pedestals, the brackets and cases ranged along the walls of the room, and specially fitted for the reception of the pieces which they were intended to display, have been vacant. It is, therefore, more easy than before to study the actual design of the room and the minute and careful arrangement of its many details. The effect proposed is largely a thing of the past—that effect that was never intended to be complete without the porcelains in their proper places; but the means by which that effect was produced are, to a great extent, more readily traceable to-day than they were five years ago. For this reason photographs of the room as it now is have been prepared, and are shown in these pages side by side with photographs made while the room was still in use, as it was intended to be used, as a museum of works of Oriental art.

Mr. Manly N. Cutter undertook the design and arrangement of the room. A great number of valuable pieces of Japanese art were accessible at that time—panels of lacquer-ware of extraordinary beauty, such as had formed the doors of cabinets, or had been made simply as decorative pictures to hang on the walls, as a painting or a bas-relief or a piece of inlay might be displayed. These elaborate pieces were bought freely by Mr. Marquand, and laid aside for the time of utilization. Moreover, an order was given for embroidery to be made in Japan upon a rough-surfaced silk, which should cover all the walls above the wooden sheathing and

shelving (our more immediate subject to-day); but this embroidery was not entirely successful. The orders given for it (as I heard at the time, and have heard frequently since) were for that beautiful flower-work, that charming semi-realistic design in leaf and spray, flower and fruit, which the Japanese have made their own. In some way the order went astray or was misinterpreted, and a composition made up of Japanese utensils and furniture was substituted for it. Here are to be seen pictured the cabinet with its open shelves and closed compartments, its doors and cupboards, and, upon its shelves, boxes for decorative writing paper, other boxes for ink or for pencils, a book or two; then the koro, or incense-burner, standing on a delicately modeled or richly lacquered support with three or four legs, and an elaborate lambrequin to cover their connection with the table-top. Here are the sword racks with the weapons of the Samurai, the musical instruments—the larger boxes for perfumes and for drugs—the bronze flower-vases with cut flowers or with plants growing freely in mould. Here are the larger and more showy vases, brilliant in themselves, and again holding either flowering branches or peacock feathers. Here are pipe-cases, braziers for burning charcoal, larger stands with small utensils of various kinds grouped upon their top; and here are a few flowering sprays and branches mingled with the rest. Out of all these objects surface decoration has been made, as the Japanese know so well how to do; but this was not what Mr. Marquand had desired, nor has it to our Western eyes that universal charm which is found in the designs based upon pure nature, with which the Japanese have made us so familiar.

No more need be said of this misfortune, nor of the fact that the ceiling

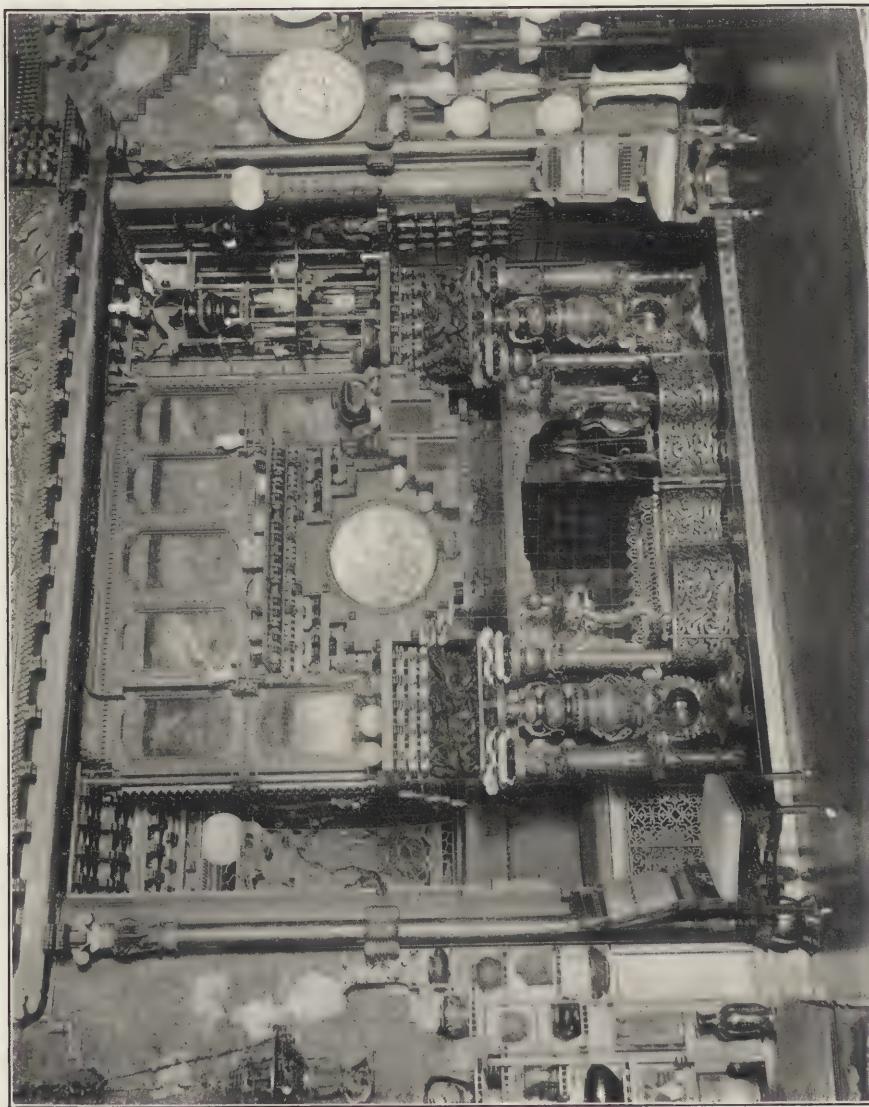


FIG. 2.—THE JAPANESE ROOM IN THE MARQUAND HOUSE.



FIG. 3. THE JAPANESE ROOM IN THE MARQUAND HOUSE.

could not be a really constructive ceiling; for obviously the elaborate scheme of interlacing bars which the architect felt that he needed overhead could never be the supporting structure of the floor above. In an American house of great size and with large spans of floor timbers, those floor timbers must be deep and heavy, they must be solidly framed and large in section, "deep" as the saying is with a great vertical dimension, in order to give perfect stiffness to the room above. We do not, in crossing the floor of a second story room, expect it to sway beneath us and vibrate like the hurricane deck of a steamboat; we look for solidity, like that which is felt in walking on a terrace out of doors. And so the twelve-inch wooden beams do the work; or, in a more advanced time the eight-inch rolled steel beams of some approved section; and any such ornamental ceiling as this has to be hung up afterwards, even as you put a decorative panel into place because it is decorative.

What is specially valuable in the room is, I think, the combination of shelves and cupboards for large and small porcelains with the dado, the door-frames and doors and the elaborate fittings about the mantelpiece. The effect of the whole room is made up of these; no one need look beyond them to be kept busy for many a minute of close examination, and then he will be sure that he has only half seen the complicated design of the apartment. Fig. 1 shows the wall which is opposite you as you enter the room from without, passing through the entrance hall, opening the door and stepping in. You look "westward" as it is our custom to say, though in reality the direction is more nearly northwest—you look toward Fifth Avenue—and as you do so you see the pair of sliding-doors in the middle of the wall before you, with the over-door piece made up of elaborate carving in wood with lacquered panels inserted; and on either side of this doorway the cluster of horizontals and uprights which make up one section of the museum accommodations which

have been hinted at above. Another and more detailed photograph will show just how these things are put together; but let us consider first the doorway itself and the doors which fill it. And here it may be stated that all the woodwork is of that curious red-brown Brazilian wood known as Quebracho wood. It takes a beautiful polish, a polish like ivory, and its warm color, when treated as delicately as it was treated here, is most grateful and pleasant to the eye, combining perfectly with the white and bluish-white wares which form so large a part of the ceramic display. The carving was done by the old firm of Ellin & Kitson.

Mr. Cutter must have set himself to the work of design and drawing-out with the utmost deliberation, and with a painstaking ambition rarely seen. It was impossible for such work to be properly paid for in money; omitting for the moment all consideration of decorative carving, he must have given nearly as many hours to the work as the wood-worker himself, days and weeks of patient working over the drawings, even if such personal supervision could be given as would allow of changes at the last moment and on the spot. In this way only is the almost infinite variety of the fittings to be explained, and their extraordinary novelty of conception understood, even by a most practiced designer of such matters.

The doorway in front of us in Fig. 1 shows above the doors two Japanese lacquer panels with details in high relief, some of these details being of foreign substances encrusted in the polished surface, others of the lacquer itself. Two similar panels, somewhat larger, are framed into the doors; others in another illustration will be more readily seen. The door is formed of the Brazilian wood named above, the carvings of the doors and those of the trim around the door, the strange sculptured transom above it and the elaborate rama—if that is the proper word for a piece of carving which is not pierced through and through—at the top of the room. The smaller ornaments, namely,

those little disks which, ranged in rows, frame in the large lacquer panel, the little panels between the disks, and those cross-shaped and flower-shaped appliques which are seen at the meeting of every two bars or members of the frame below and above, all are of bronze; and most of these were made here in New York, many of them at the workshops of the Henry - Bonnard Bronze Co.

Now, if the visitor turns toward his right he has, in front of him and facing the great windows, the mantel-piece and fire-place shown in Fig. 2. He will notice at once that this wall has two axes, the great bronze disk above the fire-place not being centered on the fire-place, but centered on the room. It is a perfectly legitimate thing to do, whether necessary or not, and the fact that it is cleverly and well done is visible now in this, that one does not detect it readily. The uniformity of the surface described above—the brownish-red wood and the purplish-brown silk—is broken here, at the chimney end of the room, by the prevalence of bronze, for the most part of the usual dark brown patina, common in the work of Japan of not very ancient date. It cannot be quite approved or accepted by the lover of Oriental art, the free use of the Eastern bronze vases by the American designer. He has pulled them to pieces to make columns of them and has built them up, cylinder upon cylinder, bulb upon bulb, so as to give on either side of the fire-place a group of columns or at least of uprights five feet high, carrying a structure of carved wood which seems sufficient to account for the support; but still one regrets the bronze vases. They were not of unusually precious quality nor of great rarity, but they had a right to exist in their original character as conceived by their maker. The narrow recess with a seat in it on the left hand of the fire-place goes through to the outer wall and the panel with leaded sash is really a window, letting a certain amount of light into this most remote corner of the large room. The seven

large panels of the upper wall are Japanese lacquer of extraordinary beauty. There are also smaller panels of lacquer and some panels of bronze with very minute and delicate figure subjects, also brought from the East.

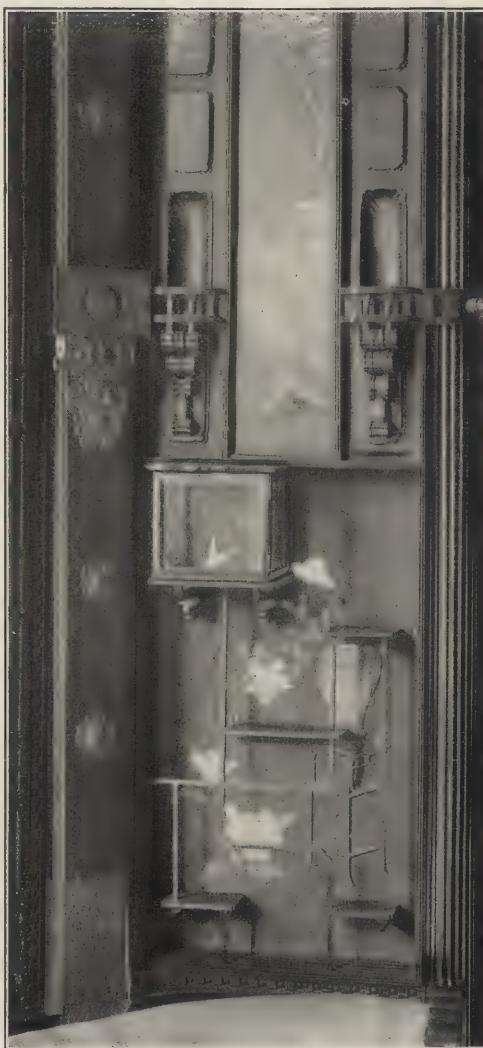


FIG. 1A. WEST CORNER OF THE JAPANESE ROOM IN THE MARQUAND HOUSE.

If now the visitor turns once more to his right, he will see very nearly the wall shown in Fig. 3; though the picture shows only that half of the wall which is nearer the window and farther,

from the fire-place. This door is in many respects like the one opposite, showing no more diversity of design than one expects in so elaborate a room.

It will be well now to consider the shelving a little more in detail. Fig. 1A is that corner of the room between the window wall and the wall shown in Fig. 1. In looking at it as we do in taking this picture, Fig. 1A, we look

directly opposite, and another at the left, are glass-cases intended to afford shelter for cups and jars of exceptional importance. Also farther on the right and below is one of a little row of sliding doors which enclose a shelf where delicate lacquer boxes used to be kept, and below, obscuring this, is a narrow silk curtain with fringes which could be drawn across that part of the front. Apart from this, everything is open shelving carried on very light supports; shelves of very great variety of form, narrow and wide, set close upon one another vertically, so as to allow only five or six inches of clear space, and again set far apart. Look also at Fig. 1B, in which is shown the window jamb on that same side; in fact the fluted column seen on the right in 1B is the same column that we see on the left in 1A. Here in 1B again is a glass box with hinges and a turnbuckle with a knob, and below that are shelves, some long, some short, carried on slight and delicate bars of wood almost lost in the elaborate background of that exquisite Japanese work where the natural fibre of the wood is partly picked out and cleaned out, so as to leave the grain as a decorative pattern, and upon this a still more elaborate and significant pattern of great white peonies and their leaves above—of some great spreading flower like the magnolia below. Then still higher in the wall are little niches with brackets below them, and between these a still larger panel of Japanese lacquer, a splendid rarity worthy of any collector's attention. The sheathing of the uprights at the bottom and the large and small sockets and flat mounts planned upon them at different heights are all of the same bronze-work as those mentioned in connection with Fig. 1.

Fig. 2A is the corner at the right of the fire-place when you stand regarding it. The light from the windows falls fully into it, and one may see just how the structure has been completed. Rising from the floor is a podium, as it were, with drawers; and on the left a square pedestal with little square shelves above; then above the podium a system



FIG. 1B. THE WINDOW JAMB IN THE NORTHWEST CORNER—THE JAPANESE ROOM OF THE MARQUAND HOUSE.

also toward the corner of Fifth Avenue and East 68th Street. This photograph was taken after the porcelains and potteries of the collection had been removed, and on this account the minute shelving can be the better seen. The reader is requested to try and make out the careful design, and the putting together of parts, so delicate, and yet so strong and trustworthy. The nearly cubical box-like shape on the right and

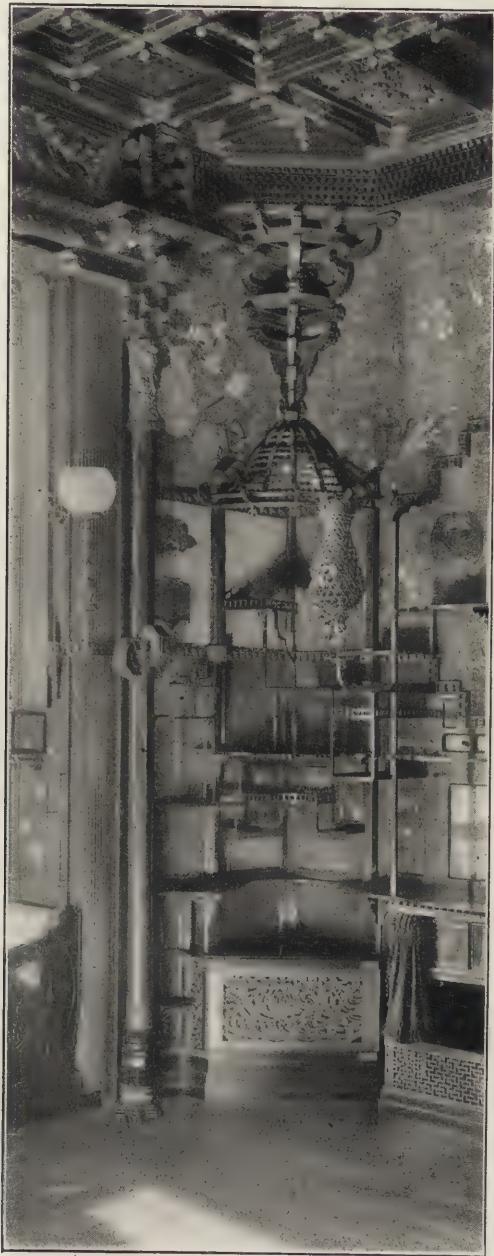


FIG. 2A. EAST CORNER OF THE JAPANESE ROOM OF THE MARQUAND HOUSE.

of shelves intended to be screened with silk curtains and a bit of enclosure with wooden grating which opens to the hand by sliding one of the grated doors past the other. Above this again and in the

middle, partly screened by the curtains which are wider there, a row of glazed boxes in which, as mentioned above, very highly esteemed morsels of porcelain or lacquer may be put in comparative safety and out of the reach of too hasty fingers. Again above those broad shelves, some more continuous than usual in the room, and alternating with these and rising out of them some of the small round and oblong shelves with little galleries in front of them which are intended in every case for single pieces or couples—for the vases of the collection now scattered. Fig. 3A is a part of the wall on the eastern side of the room; the upright on the left is one trim of the door through which you pass in entering the room from the hall. This piece of walling is, then, between that doorway and the windows whose full light can be seen shining on the panels at the right of the picture and partly concealing them by its great reflection. The same general system of construction has been carried out here and the shelving and enclosed boxes for the display of delicate objects are managed in the same way. The broken and zig-zag band of ornament of carved wood which continues as it were, the framing of this piece of cabinet work on either side is perhaps less fortunate than the actually constructed shelving and its back-ground. One could wish a very firm bounding line here and there, a feature which indeed a Japanese designer would hardly have failed to give to a piece otherwise so varied and fantastic.

When it is deliberately proposed to carry out in American building pieces of decoration of ornament, absurd results are expected partly as a matter of course. The Chinese craze of Horace Walpole's time occurs to the memory; one remembers the ridicule deservedly shot at the fancies of the day, the

"Wooden arches bent astride,
A ditch of water four feet wide."

And that we are told

"The traveler sees
A temple truly all Chinese,
With many a bell and tawdry rag on
And crested by a sprawling dragon."



FIG. 3A. THE JAPANESE ROOM IN THE MARQUAND HOUSE—THE MIDDLE OF THE SOUTHEAST WALL.

Now of course the writer of those lines did not understand the utility of the bells or significance of the dragon; nor could he sympathize with Oriental design. It was left for our more inquisitive day to learn something of foreign beliefs and foreign traditions, and to be able to see the charm of that which the Chinaman finds charming. We know of rooms in our Occidental cities, here and there, in which exquisite softness of color combined with beautiful design in embroidery and in textile material makes the keynote of that which still remains an American sitting-room. Such a room may not differ from others in the same house, in the squareness of its walls, the flatness of its ceilings,

the placing of its windows and fireplace; but walls must have a certain color, curtains must be of soft, woven stuff, the cover of a grand piano must be delicate and may be rich, a great cabinet which is built on purpose to hold "curios" may be of Eastern wood and beautifully handled and finished so as to be attractive to the eye, and inlaid with delicate metal-work for fastening hinge and pull; and these refinements give an Eastern grace to the hard Yankee facts. So in the much more elaborate room we are considering, the question being how to set off aright the rich display of far Eastern works of art and to retain while doing so that part of the Oriental's own feel-

ing which would forbid him to range his vases on a long continuous shelf seven feet high above the floor, the well advised designer of the Marquand "Anglo-Japanese" room undertook to give its own shelf to every vase and to impart to the sculpture, the inlay, such contrast of surface and of color as Oriental practice could suggest to him. The

result has always seemed to me extremely attractive; and while I admit that much of this is in the beauty of color of the wood, and of the bronze, yet I see much to rejoice in when I examine the details bit by bit and grasp the significant intention in every separate detail.

Russell Sturgis.

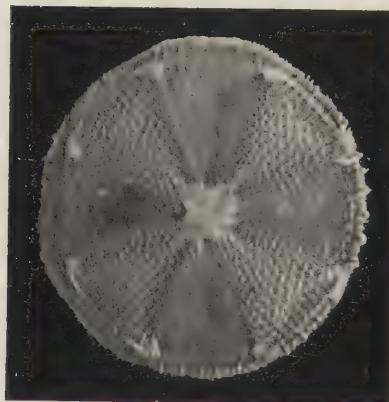




FIG. 1.—THE DUCAL PALACE AT MANTUA.

Decorative Painting in Mantua, Italy.

Those who enjoy decorative painting, and travel through Italy, should not fail to visit Mantua, not far from Milan. It was formerly one of the capitals of the Peninsula, though now fallen from its ancient glory. You must remember, that during the Renaissance, Italy was divided into several political provinces, each of which boasted its dukes, its princes and its marquises. The power which they exercised over their respective principalities was handed down from generation to generation on the same principal of succession which exists in our present kingdoms. The dukes and princes were often struggling with one another, besides leading a very disturbed existence. Yet these Italians of the fifteenth and sixteenth centuries maintained the culture of beauty. In their palaces and chateaux they brought together the greatest artists, painters, sculptors and industrial artists, with the sole purpose of beautifying their halls and chambers, with every variety of ornament. Thus, traveling through the Peninsula, it is not of uncommon occurrence, to stop in some city, dead at the present, yet its story would fill pages of highly interesting reading the History of Art.

In the fifteenth and sixteenth centuries Mantua was prominent among the little kingdoms of Italy. Its ruling dynasty were the Gonzagas. These, having continued the work on the ducal palace, begun in the fourteenth century by the dynasty whom the Gonzagas had ousted, namely, the Bonnacolsi, wished to surround themselves with the greatest artists of the Renaissance, to adorn their palaces with the most exquisite decorations which at that time were known. Thus, aside from the architectural grandeur of the ducal palace at Mantua, you will see halls and chambers, decorated with a taste and richness, which to-day would be difficult to

equal. I do not exaggerate when I say that the ducal palace in Mantua is the finest in Italy.

Its exterior is Gothic; but of that sombre and serious type which gives the structure a military stamp. The exterior of the Palace recalls the beginning of that mode of architecture which dates from the fourteenth century.

On the other hand, the Renaissance interior dazzles the eyes with its permanent decorations—the paintings and stuccos, the woodwork, and above all the ceiling are of a surpassing beauty. The contrast arises, indeed, from the psychology of its inhabitants. These people, who, as I have just told you, were in a continual struggle, were nevertheless deeply sensible of æsthetic enjoyment when once they had entered their dwellings. It was a time when woman played an important part; in fact, more so than to-day.

During the period of embellishment of the ducal palace at Mantua, the dynasty of Gonzaga brought forth one of those rare women in whose goodness were united wisdom and taste. In mentioning her, we name one of the most celebrated women of the Renaissance—Isabelle d'Este. This beautiful and virtuous woman had married at the age of sixteen, the fourth Marquis of Mantua, Francesco Gonzaga. She came of a family in which the love of knowledge was very intense. Her alliance with the ruling dynasty in Mantua brought with it all the genius and love of a woman devoted to beauty and virtue. Thus Isabelle d'Este happily found herself in rapport with the most celebrated artists of her time; Mantegna, Giorgione Leonardo Grambellino, Perugino, Grandisfora Romano, Costa, and, perhaps, Michael Angelo. In the ducal palace at Mantua, Mantegna, the hero of painting of his time of northern Italy, erected a monument to his glory; above



FIG. 2.—CEILING OF THE DUCAL PALACE AT MANTUA.



FIG. 3.—CEILING OF THE DUCAL PALACE AT MANTUA.

all with the frescoes of the so-called Sala degli Sposi (The Hall of the Betrothed), the ceiling of which is reproduced. It is a masterpiece.

But before speaking of this or that artist, you must know that our ducal palace is very far from having the appearance which it originally had. Several of its halls are in complete ruin, and the largest salon is in a hopeless condition. At present the Government is

it have been removed, and are now embellishing foreign museums. For example, the celebrated "Triumph of Cesar," which England possesses at Hampton Court, once hung in one of the halls of the ducal palace of Mantua. It is a work of Mantegna, as well as the "Triumph of Scipio," in the National Gallery of London. I can further state that those who have not seen the cycle at Hampton Court cannot pride them-



FIG. 4.—CEILING OF THE DUCAL PALACE AT MANTUA.

interesting itself in the old palace, and giving it much more attention than formerly. Although we cannot remedy the disasters which past negligence has caused, we can care for that which has remained. Let us hope that the future will be more respectful to the building than the past has been to it.

Without stopping to describe the ruined ceiling, I will limit myself to a description of the paintings which formerly adorned the ducal palace of Mantua. I should state at once that many of the treasures that once belonged to

selves of having a thorough knowledge of Mantegna.

Furthermore, I wish to add that the Louvre is also adorned with pictures which once decorated the ducal palace of Mantua. The same applies to the National Gallery of Munich. And some of the tapestries can be found in the Imperial apartments of Emperor Francis Joseph at Vienna. London also possesses pictures of the Emperors, painted by Titian, and destined for our ducal palace. English art lovers, particularly from London, have so thoroughly ap-

preciated the beauty of our palace that, in the museum of Kensington, they have tried to reproduce one of the most exquisite apartments. I have seen it in London; but I must say that the reproduction is not very precise. The Museum of Kensington aimed at having the Paradise Room (Cabinet of Paradise) in relief. The model in the museum is decorated with pictures which did not belong to the room reproduced, but to the "Studiolo" (a little study room), called "di Corte Vecchia." The researches and studies, carried on for this purpose during the last few years, and which I have collected and published in the London Studio, should have suggested the correction of the model exhibited in the Kensington Museum. At least there should be a little enlightening explanation below the reproduction.

The Cabinet of Paradise which I have just named belongs to one of the finest apartments of the palace. It is called the Cabinet of Paradise because of the splendid panoramic view which one gets from its windows. It takes in one entire side of the ducal palace. We owe this to Isabelle d'Este. You should not fail to see the beautifully carved wood-work of the ceilings, all of which are gilded. It is to be regretted that the walls have been stripped of their original ornaments such as that "Studiolo di Corte Vecchia," which has caused such confusion with the model at Kensington. The responsibility should really be placed at the door of Griarte, who was not very precise when he wrote about it. The "Studiolo," or the Little Study-room, is also known by the name, "a presso la grotta" ("Near the Grotto"). It was part of a second apartment of the palace which originally contained quite a number of paintings; two of Mantegna, two of Lotto, now in the Louvre, one of Perugino, also in the Louvre, representing the struggle between Love and Chastity.

I have mentioned a first and a second apartment. Were I to dwell at length on the ducal palace I would have to write about other apartments, as well as numerous halls, salons, sleeping cham-

bers, work rooms, courts and gardens, because the building in question is of such extraordinary vastness. One visit would never suffice, to yield both pleasure and profit. I am giving but a meagre idea of this vatican of Mantua. The halls, the salons, corridors, and courts are so interlaced that it is not difficult to lose oneself in this immense maze. Here, there is always to be found that innate pleasure, by those whose souls are open to esthetic emotion.

The ducal palace is not all that there is to a visit. A visit is not complete if you fail to see the palace of the Sea on the other side of the city. Its beauty is an artistic complement of the ducal palace.

The second palace represents the transformation of an estate, formerly destined by Francisco IV. Gonzaga, for the stables of his celebrated stud. The change was executed by Giulio Pappi, called Giulio Romano, who not only interested himself as architect, but also as painter, figuriste and decorator. Thus finally, our master of arts, because of his work on the Palace and for his direction of the work on the ducal palace (Giulio Romano continued during the sixteenth century the work of his glorious predecessors of the ducal palace), was made schoolmaster in Mantua. The painter and decorator should not fail to visit Mantua, which he should regard as the "Terre promise" of his art.

Giulio Romano was a disciple of Raphael. He was a master who possessed the sense of decoration to a very high degree. As a painter and figuriste particularly his work showed a genius imbued with a ready taste, full of imagination and force. Neither was our master lacking in rapidity of execution. For decorative purposes he loved mythological studies to a high degree.

The most remarkable hall in the Palace is the Chamber of Psyche, which contains the richest and most pleasing frescoes of the palace. The walls are entirely covered with vast landscapes. The ceiling was painted by pupils of Giulio, to whom the palace of the sea is



FIG. 5.—DECORATION IN THE DUCAL PALACE AT MANTUA.



FIG. 6.—DECORATIONS IN THE DUCAL PALACE AT MANTUA.

indebted for one of the most bizarre halls that one can imagine, namely, the Hall of Giants. The figures that it contains are truly gigantic; twelve—fourteen feet high, in all sorts of positions, among enormous masses of rocks. The painting of the walls blends with that of the vaulted hall. The appearance as a whole is absolutely colossal. Its principal executor was Rinaldo Montovano; but we cannot exclude Giulio from partaking of the glory of this grand mass of gigantic painting.

As it is; be it in the ducal palace, or in the Palace of the Sea, this painting, wherein the fulness, the movement and decorative grandeur, impress one as a thing unheard of, is interspersed with a mass of that grotesque, odd, fantastique painting with which Italy has been largely decorated since the Hellenic and Pompeian eras. Ceilings and walls are interwoven with curious floral effects, extravagant figures, improbable person-

ages and animals. Mantua itself is truly the most beautifully adorned with this order of decoration.

I have spoken of the dazzling efflorescence of this painting which decorates cabinets, halls and corridors. With my description I hope to have given you a good idea of the painting at Mantua. Without touching on the grandeur of the celebrated halls of the Vatican, the painting at Mantua as a whole, presents a most harmonizing effect of beauty and clearness. You must notice the splendid idea of proportion between the ornamentation of each room and the size of the apartment. All of which gives a new and original importance to our Giulio Romano and to his pupils, to whom Mantua is indebted for this part of the decoration of the Mantuan palaces. And my readers, in whose hearts there is a place for Beauty, pure, elevating and fascinating, will surely desire to visit them.

Alfredo Melani.

A Novel College Chapter-House.

One of the peculiar advantages of the practice of American architecture is the inexhaustible variety of the special problems of design, which are offered to its practitioners. Our country contains every conceivable variety of climate barring only the extremes of tropical heat and barren cold; it contains every variety of natural formation from vast plains to high mountains; and its inhabitants, differing as they do among them-

larly in the West, has been exhibiting an increasing flexibility without losing a wholesome respect for tradition; and this flexibility is the result of a sincere attempt to make the forms of a particular building an expression both of the conditions which environ it, and the function it serves.

A good example of a peculiar architectural problem treated in an equally individual way is to be found in



CHAPTER-HOUSE OF THE ALPHA DELTA PHI FRATERNITY.

Cornell University, Ithaca, N. Y.

Dean & Dean, Architects.

selves in ideas, traditions and needs, require construction of many novel and peculiar types of building. The full effect upon American architecture of this enormous variety of architectural opportunity has not yet begun to be realized, because it requires a mature method of design and a permanent structure fully to bring out the peculiar and exceptional nature of any special architectural problem; but of late years, American architecture, particu-

the chapter-house of the Alpha Delta Phi fraternity at Cornell University—illustrations of which accompany this article. The building is situated on a point of land jutting out over the valley, which is 350 feet below; and this peculiarity of the site determined the form of the house and many peculiarities of its plan. In designing the building the architects examined carefully the arrangement of some forty similar structures; and the examination had only

the result of showing them what not to do. In this instance the result of consulting precedents was a conviction that the precedents were useful only as warnings, so that the originality of the Cornell chapter-house is due to a well-informed conviction as to the necessity of novel dispositions both as to plan and design.

A chapter-house of a secret society, situated in the country and used by college students is a very different thing from the usual country clubhouse. The fact that the building is used by a

of the meetings held within it. It contains no windows, and presents to the uninitiated a massive sixteen-sided wall, made of Bedford stone, and with its section somewhat smaller at the top than at the bottom. It constitutes not only a thoroughly appropriate structure but, also, a very honest and impressive piece of stone-work.

In the main clubhouse the architect has worked along the same lines, and has kept his design extremely plain and business-like. Of course he has not neglected to make the clubhouse a habitable



CHAPTER-HOUSE OF THE ALPHA DELTA PHI FRATERNITY

Cornell University, Ithaca, N. Y.

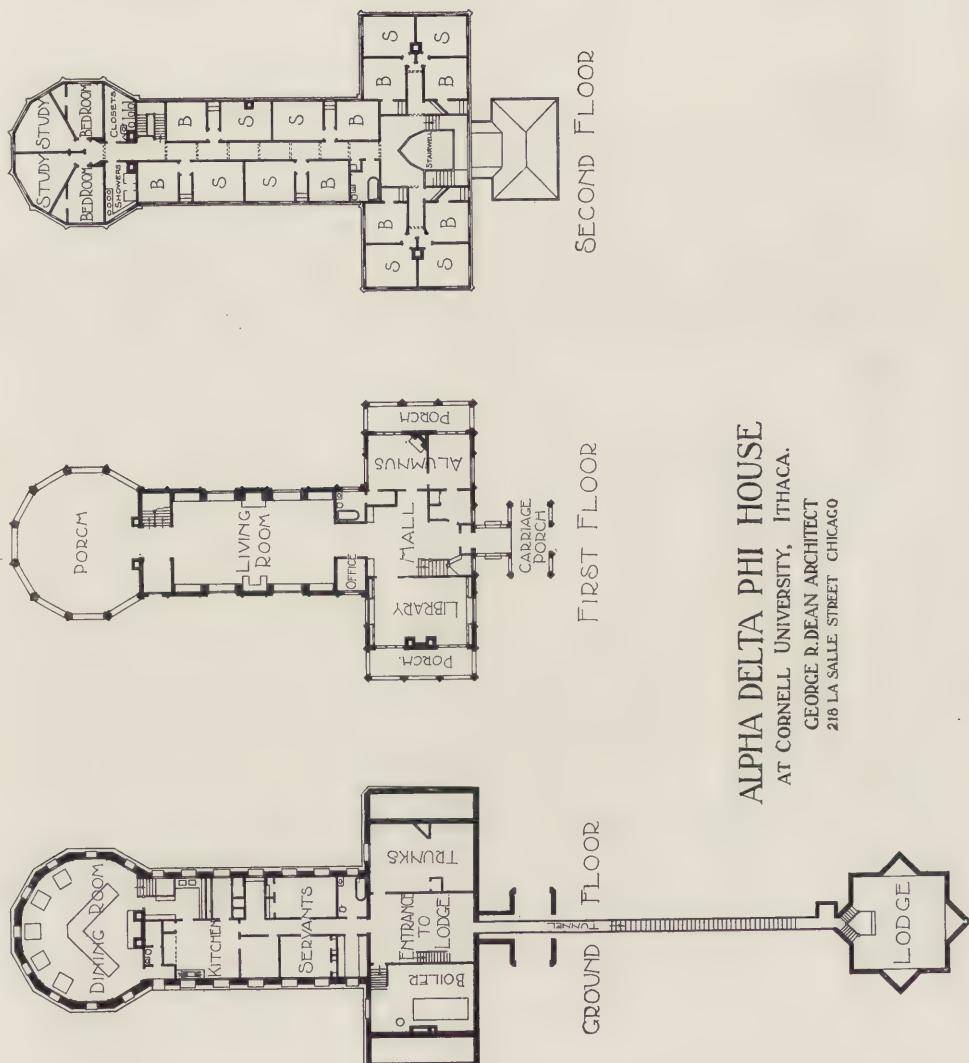
Dean & Dean, Architects.

secret society necessitates certain peculiar arrangements in the plan; and the fact that it is used by college students calls for some simplicity and even severity of treatment. Both of these conditions have been met by the architect in a most interesting way.

The lodge, which has been built as a memorial to Hiram Murray Little by his brother Bascom Little, is separated from the clubhouse and is connected by a well-heated and lighted underground tunnel. Its form was suggested by the Fraternity pin (the star and crescent), and its design by the secrecy

and attractive building; but he has done so by the use of the simplest and most legitimate means.

For the basement he has used Bedford stone, for the second story brick, and above plaster. The colors of the Fraternity, green and white, predominate in the exterior and in the interior; but they are so thoroughly subdued to a greyish tone that the green and white is only present by suggestion. The basement is made solid by the thickening of the walls at the bottom; the angles of the enclosed porch on the first floor are emphasized by sharp projec-





HALL AND LOUNGING ROOM.

The Cornell Chapter-House of the Alpha Delta Phi Fraternity.
Ithaca, N. Y. Dean & Dean, Architects.



LIBRARY AND DINING ROOM.

The Cornell Chapter-House of the Alpha Delta Phi Fraternity.

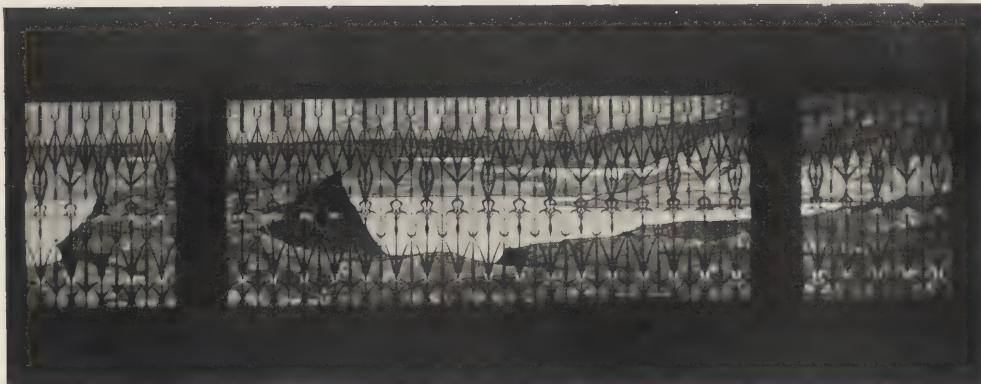
Ithaca, N. Y.

Dean & Dean, Architects.

tions; and salient mouldings frame the windows on the long walls and provide a cap for the upper line of brick-work. Above there is a plain story in plaster, surmounted by a grey-green roof with sufficient overhang to throw a heavy shadow. All applied ornament is rigidly eschewed and the whole design is thoroughly rational. The effect of the building is a little austere; but as we have intimated, that is as it should be.

The interiors preserve the character of the exterior. They are simply and logically designed, and consistently and comfortably furnished. Certain peculiarities of the furniture are to be explained by the peculiar function of the building. The form of the dining-room table, for instance, allows one side for each of the four classes, and a side for the head senior. The high-backed chairs in this room permit easy serving,

while all the chairs are designed to stand the wear the furniture of a college chapter-house sometimes receives. The walls are either paneled or have been allowed to remain flat and plain. There are no wall papers and no hangings, except simple little window curtains. In the lounging-rooms the depth of the wall provides a sufficiency of those window-seats which students at college seem particularly to like. The whole aspect of the place is solid, substantial, simple and comfortable, while at the same time it also bears the marks of thorough and intelligent design. One cannot help feeling that, when a student can obtain surroundings such as these for the hours he spends in eating and lounging, he is much more likely to carry with him into after life an instinct for æsthetic simplicity and integrity.



STAINED GLASS WINDOW IN THE HALL.

Cornell Chapter-House of the Alpha Delta Phi.

Dean & Dean, Architects.

Some California Bungalows.

The word "bungalow" implies a different kind of building in different parts of the United States. In the east and middle west it means a country house of ample dimensions; but, perhaps, of somewhat inferior or unfinished construction, which is used only for a few summer

securing the essentials of space and comfort. Of course there are many thoroughly finished houses which are for one reason or another called "bungalows," just as there are "camps" in the Adirondacks, whose owners, in their enjoyment of nature, have the assistance



BUNGALOW AT PASADENA, CAL.

months. It is generally a low building with one spacious room, in which the owner both lives and eats, a kitchen and two or three bedrooms. The whole place is supposed to have an air about it of informal charm; and its owners are supposed to dispense with the embroideries of domestic life for the sake of

of a butler and a dinner of five courses; but the bungalow in the east, if it means anything distinctive, means the sort of house roughly outlined above.

In California, however, the "bungalow" means something different. Middle and Southern California have the advantage of being regions in which its



BUNGALOW AT ALTADENA, CAL.



DINING ROOM AND LIVING ROOM OF A BUNGALOW AT PASADENA, CAL.



TWO BUNGALOWS AT PASADENA, CAL.



TWO SUBURBAN BUNGALOWS IN CALIFORNIA.



A LOG-CABIN BUNGALOW IN CALIFORNIA.

inhabitants can live out of doors throughout the greater part of the year; and consequently in such a climate a house of comparatively cheap construction, but with a spacious interior, can be occupied in winter as well as in summer. Thus the bungalow is becoming a commoner type of residence in California than it is in the east. It is built for permanent occupation by people for whom the name has the same sort of charm as the word "Mesopotamia" had to a lady in Maine; and being permanently occupied it naturally assumes somewhat different characteristics. It becomes a more complicated and more carefully finished product, with a dining-room, with plastered and sometimes even paneled walls. Instead of being perched upon a hill-top and surrounded by rocks and grass, it is situated upon a street and is surrounded by suburban villas. In all essentials it is

frequently a suburban villa, but it is a villa of one particular kind. It is a low house, generally with a spacious interior, and designed with certain architectural effects in mind. In fact, it is after a fashion an architectural type; and it is one which has its special fitness for people of some taste living in a country like California, where economic conditions favor inexpensive and fragile construction.

The reader can verify these observations for himself by the illustrations which are reproduced herewith. These are all houses which are described by their owners as bungalows. They are all built at a small expense from plans which have been specially prepared; and they are all with greater or smaller success trying to be "artistic." Only one of them looks as if it were situated in the open country, and that is the house at Altadena. This is probably the most

expensive building of the group, because it is the most spacious and is surrounded by a garden. Its living-room is large and is in appearance extremely comfortable; but its size does not count as much as it should, because it is filled with too many things. With one exception all these houses are designed with a proper conception of the kind of effect which should be sought in such low, simple, unpretentious buildings. They set snug and close to the ground, with overhanging eaves, and great surfaces of roof. They are only one story high, or at most one story and attic, and are stained dark on account of the dazzling brilliancy of the California sunlight. The porches are designed to be well-shaded. Rough stones are used for the chimneys and visible foundations much more often than brick, doubtless because they are more available. The only house which displays any ob-

vious impropriety is the log cabin bungalow. There is no objection at all to building a log cabin and calling it a bungalow. Indeed the log cabin is the primitive bungalow, or shall we say that the bungalow is the "up-to-date" log cabin. But the "log-cabin" style is not adapted to porticos and pediments. The classic forms are tolerably flexible; but they cannot be "rusticated" without becoming absurd. On the other hand, if we were asked to express a preference for the design of anyone of these houses, our choice would fall on one at Pasadena with a porch running along the whole length of the building, the roof of which is an extension of the roof of the building. This is a simple design, which is picturesque without unnecessary irregularities. It suggests the white New England farm-house—the best type of cheap and unpretentious frame house ever erected in this country.



BUNGALOW IN SWISS CHALET STYLE.



CHICAGO PUBLIC LIBRARY.
(Chicago Ornamental Iron Works.)

The American Pantry.

In planning our modern houses, much time is devoted to careful adjustment of the proportion of rooms in order to reduce the amount of service required. All details are studied with care to attain the utmost convenience of arrangement. The busy mistress of a household can find countless devices intended to simplify the problem of domestic service. We do not realize how much has been done to lift the heaviest burdens from the housekeeper's shoulders until we compare our arrangements for service with those common in English houses, where the kitchen is far removed from the dining-room, at the end of a long, badly-lighted hallway through which food and dishes must be carried. In England many servants are required, but labor is cheap; it is easy to obtain well-trained willing maids and men. Here, however, conditions are different; servants, difficult to obtain in the first instance, rarely remain in one place very long. Life is simpler if few are employed. In every well-run household, more or less entertaining must be done, the mistress prides herself on a perfectly served dinner. To the guest who enjoys the meal, it seems a very simple thing to plan; the housekeeper alone knows the thousands of infinitesimal details that go to make or mar its success. She knows the difficulty of preparing complicated dishes, of serving them promptly at the proper minute in the dinner, at the exact degree of temperature required; of keeping them at that degree in case there is delay in beginning or serving the dinner. She may be fortunate enough to have a regular chef, but in any case the hidden machinery must run like clock-work. After final orders are given and the meal is in progress, the lady of the house must appear to be entirely free from anxiety as to the result. No won-

der, then, that she welcomes the most "up-to-date," labor-saving devices. Her kitchen is marvelously compact. Brilliantly lighted by the cleanly convenient little electric bulbs, it is radiant from the spotless white of the wainscot tiles and the porcelain sinks, to the burnished copper utensils and plumbing fixtures. It is our intention here to describe, not the kitchen, but that very important little link between it and the dining-room—the pantry.

In the beginning, the word "pantry" was applied to the room where the bread was kept, the name being derived from the word "pain," French for bread. Before people became accustomed to the great variety of food used in modern times, bread was the most important article of diet, the mistress of the household being honored by the title "lady" (loaf giver) because she gave out the supply from her store room. We fail to realize, in these days of cold storage and quick transportation, what life must have been sometimes in those long cold winter days, with no fruit except a few apples, with no green vegetables; if far inland, no fish, with few of the things we consider necessities. Nowadays, in a large city, one can obtain almost any article of diet in prime condition, in season or out. In the country, storerooms are planned for unlimited supplies of canned or dried foods, to fall back on in emergencies. In England, the room or closet where these stores are kept is generally called the "pantry," the word being also used there for the place where the knives are cleaned. English people often have a special boy to clean the knives. This puzzles an American, accustomed in this country to the general use of plated knives, and to the easy process of polishing steel blades with one of our

patent powders or by a simple buffing wheel, worked by foot power.

In the most approved system of serving, where very large dinners are to be taken into consideration, the kitchen and dining-room are situated on the same floor, but lack of space, especially in the city house, often prevents this. The kitchen must be in the basement, or more infrequently, on the top of the house, connected by a dumbwaiter with the pantry. Before the architect's drawings are finished a careful study should be made of the requirements, a list being made of things to be included so that nothing can be forgotten. In every household this list will vary. One house-keeper keeps her tablecloths in her linen room and the greater part of her china in a separate closet; she insists that the light from the window shall fall from the right-hand side on the sink where her maid is to wash dishes; the window must be high, so that people cannot look in. Whereas, her next-door neighbor will wish all these conditions reversed and order the window low down so that her servants in working can watch the entrance and be ready to answer the door bell. All these items are petty, the discussion of them tedious to the last degree, but they add immeasurably to the comfort of a family, if considered in the beginning and intelligently carried into execution.

COUNTER-SHELF.

The first thing to provide in a pantry is a place to deposit the dishes, on their way to or from the dining-room. A wide shelf of wood running around the room gives ample space for this. Sometimes, drop shelves are hinged to the edge, to give more space if necessary.

SINKS.

The next thing is to have a place for washing the dishes; the most convenient way is to have a sink (or several sinks) let into this wide shelf, which is grooved and sloped near the sinks so that all moisture runs back into the sink. The model housekeeper never

allows her dishes to drain as is the common practice. She removes every particle of food into a proper receptacle, then dips each piece of glass, silver or china separately, first into a wooden (or metal) tub full of boiling hot soapsuds, rubbing lightly with a white mop, then into another tub of equally hot, clean water and dries it without delay on a fresh linen towel, changing the towel when it becomes damp. This may be done with the utmost rapidity, and the dishes set at once in their proper positions on the shelves. The intense heat drying off all moisture, the surface shines with cleanliness. This follows the pretty old-fashioned custom of our capable great grandmothers, who attended well to the ways of their household; china teacups were too precious in those days to be entrusted to clumsy fingers and danger of chipping.

DRESSERS.

China and glass are kept on shelves in dressers above the counter-shelf, large platters being arranged on edge, back of the piles of plates. Distance between shelves varies according to the size of the dishes; small shelves are set in between the large ones, for tumblers, and for the various small dishes; cups hang on small brass hooks screwed up into the under side of the shelves. Places are carefully arranged for all kinds of dishes, teapots, pitchers, etc., an arrangement of this kind encouraging order and neatness, as it is easy to put things at once where they belong.

Sliding glass doors, running smoothly with ball bearings on brass tracks, are provided to shut the dishes away from dust.

RACKS FOR TRAYS.

Close under the lowest shelf of the dresser nearest the dining-room door is a wire rack into which the silver trays for handling the dishes are slipped when not in use.

CUPBOARDS.

Under the countershelf cupboards are provided with shelves and paneled

doors. In these are kept the glass towels, chamois skins, brushes, cloths, silicon, soap, ammonia, polishes, extra mops, etc.

PLATE WARMER.

One division under the counter-shelf is devoted to the plate warmer, heated by steam, gas, or hot water, where plates and sometimes the dishes are kept at proper temperature till their term of service comes.

REFRIGERATOR.

Under the counter-shelf also, a small refrigerator is built in. When salads or desserts are prepared in the pantry, they are left here with the waitress' store of cream and wine, which are under her care, not under that of the cook.

DRAWERS.

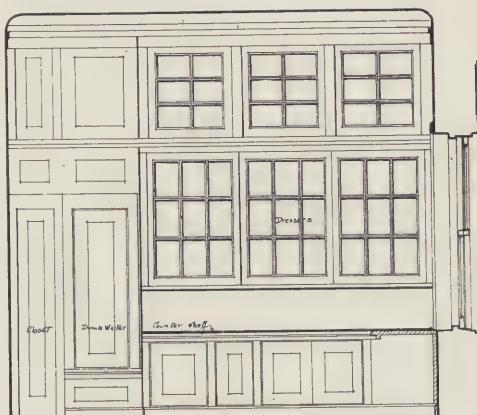
Drawers are planned of sizes varying according to the sizes of things they are to contain. Silver is generally kept on or in the sideboard in the dining-room; sometimes the linen also is kept there. If not, small drawers are here provided, divided into compartments, and lined with felt, for all sizes of knives, forks, and spoons. One very long drawer is necessary for tablecloths which are rolled on a roller at the laundry, to be laid without a crease on the dinner table. Napkins, serviettes, tea-cloths, table centres, etc., each have their places. As a rule, only the linen in daily use is kept here. One drawer is devoted to corkscrews, graters, can-openers, and various small tools and "Yankee notions."

In planning a pantry the fittings should be carefully laid out on a scale drawing, and approved by the owner, before the final drawings are made at full size. In detailing, few dust-catching mouldings or other projections should be introduced, simplicity being of the first importance in a serving room.

Three pantries are described here, with a view to giving as many useful hints as possible:

The first is the kind of pantry needed

in the majority of our houses. In contrast to this we recall one (since thoroughly remodeled) which existed until two years ago in a very handsome house on Fifth Avenue. Built at a time when heavy black walnut was in fashion, it displayed the most massive and exaggerated rolls and mouldings around the doors, the tops of which being semicircular, added to the general confusion. The place was long and narrow, made narrower by an inconvenient back stairs which went up from the pantry—not down, you had to go out in the hall to get to the kitchen below. It was full of doors, but there was no window, no



First Pantry Elevation Towards Dumbwaiter.

outside ventilation—that had been cut off by a wing added to the rear of the house. The cupboards, plumbing, etc., were as inconvenient as could well be imagined. The best china had to be transported on the dumbwaiter to the fourth floor every time it was used. The owner rather objected to the improvements proposed as it "seemed a shame to paint or remove handsome walnut woodwork like that!"

FIRST PANTRY.

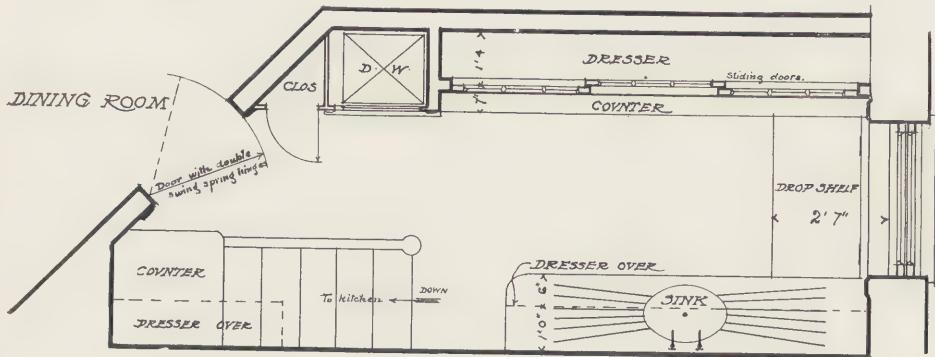
The first, a room seven feet wide by twelve long, in a large old-fashioned house, has been remodeled from one somewhat resembling that described above. It now rivals the most modern in convenience. All the old wood-work, the clumsy black walnut, the

heavy ugly old shelving, with swinging glass doors, and turned baluster supports, the stuffy boxed-in plumbing were torn out and ruthlessly cast away. Then the ceiling was planed off, the elaborate plaster cornice removed and replaced by a simple cove at junction of wall and ceiling. A perfectly plain trim five inches wide with edges rounded off finished the window and door openings. All of the new woodwork was carried out in well-seasoned pine, painted and enameled white, carefully rubbed after each coat to give an effect of ivory smoothness.

The heights of the openings and the spaces left on the walls were carefully measured. It was necessary to have

having been provided for these very necessary articles. Shallow shelves hold bottles and boxes for cleaning things, also a tool box divided into tiny compartments, containing a supply of tacks and nails, a few screws, screw-eyes, etc., a tack hammer, screw-driver, patent awl, etc., ready for use in any emergency. This closet is very small, merely an annex to the housemaid's closet on the second floor where the main supplies are kept in quantity.

The pantry sink and counter-shelf were set an inch and a half higher than is usual, in order that the maid might work without stooping over. The sink was placed at the right side of the window, as it is always best in working to



THE FIRST PANTRY PLAN.

stairs leading down to the kitchen from the pantry as before, but they were rearranged, without dangerous winders, and made fairly easy. They take up an inconvenient amount of room, although part has been utilized by a shelf over (which answers for a serving table) and by a dresser over that again for rarely used china.

The clumsy noisy old dumbwaiter was replaced by a compact little one of modern design, weighted so that a touch sets it in motion, not a sound betraying the fact of its operation. In the waste space between the dumb-waiter and the dining-room door, a small triangle was partitioned off for a closet large enough to hold a broom, brushes, dusters, etc., no accommodation on the parlor floor

have the light come from the left side. The sink is of tinned copper with oval bottom, with plug and chain. In this dishes can be safely washed without fear of breakage. It was set in a wide heavy hardwood drip shelf grooved and graded so that all drip water would drain back. The wall under and back of the sink was finished in white tiles. All exposed piping and the high pantry faucets were nickel plated. The hot water cock was threaded for the attachment of a short rubber hose with a spray at the end for rinsing dishes. Over the sink were folding rods, also nickel plated, for towels. Shallow shelves in the small cupboard at the side held the necessary cleaning cloths, bottles, etc.

On the opposite side of the room, a

small refrigerator was fitted in under the counter-shelf, a simple boxlike affair, made by the plumber, of tinned copper, with a narrow compartment at the side, which can be removed to the kitchen and filled with ice.

The plate warmer, a metal box with slat shelves over a reservoir filled with hot water was kept at even temperature by a gas jet. Both plate warmer and refrigerator were protected by a thick covering of asbestos, and an additional airtight covering of metal.

Ample space over the counter-shelf

Two inches below the widest dresser a light rack was fastened to hold trays. This was made of light strips of metal, nickel plated.

In one dresser the shelves were made movable, like book shelves, so that they could be raised or lowered at will.

The sliding sash extended up as far as the shelves could be conveniently reached from the floor. Above this, the space was filled by small cupboards closed in by doors, where the reserve stock of china was stored out of the way. In the corner, under the counter,



THE FIRST PANTRY.
Elevation towards the Stairway.

was left for the placing of high dishes, pitchers, etc. No supports under the dresser were allowed to interfere with this space.

The width of the dressers above was carefully calculated, and comfortable quarters provided for every platter and dish. Some shelves were only ten inches wide, others over fourteen. This, with the necessary allowance for the width of the sash sliding past each other in the two tracks in front of the dresser, made the total width fifteen and eighteen inches.

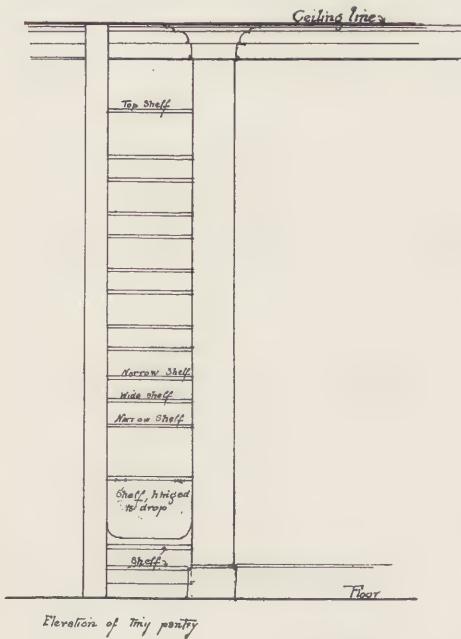
a strong little set of folding steps was tucked away ready for use whenever it was necessary to get at the high cupboards.

A drop shelf was hinged in front of the window. The window itself was screened by full white sash curtains and holland shades. Extra sets of curtains were provided so that a fresh set could be shirred on each week.

Cork flooring in small block pattern, proved very satisfactory, being soft under foot, noiseless, and easy to keep clean.

SECOND PANTRY.

In marked contrast to this is a tiny pantry, built into a nook in a studio by an ingenious but impecunious art student, whose entire suite consisted of the studio with a small bedroom and bath adjoining. Her needs forced



her to contrive some convenient way of concealing the corner where her cups and plates were stowed away after her coffee was made in the morning. Her regular meals were taken in a neighboring French restaurant, but the early coffee and five o'clock tea or late supper were comforts to be had at home. Her accommodations were limited, no space in her studio could be conveniently spared, but after much thought a niche two feet wide and six inches deep between two piers, was screened by a heavy cotton curtain exactly matching the green wall covering in tone. Her store of cups and plates were arranged on shelves, spaced at unequal distances to the ceiling. A small bread board two feet square was hinged to one of the shelves, forming a drop shelf or table. The bright copper tea kettle and blue and white enameled saucepans were

hung up under this drop shelf. Her quaint assortment of gayly flowered crockery, gathered in student days abroad, forms an inviting picture, and simple meals, prepared over her little gas stove, have a homelike flavor lacking in the more elaborate ones eaten in the restaurant.

THIRD PANTRY.

A third pantry is an adjunct to the house of a woman of large means.

The kitchen itself is in its way perfection. The walls and floors are tiled, the ceiling of hard plaster; if necessary the hose may be turned on in cleaning the room. The electric and coal ranges are of latest model—but all that, as Kipling would say, “is another story.” This space is reserved for the description of the large pantries which connect it to the dining-room. From the pantry or serving room adjoining the kitchen start two electric dumbwaiters and a staircase, which end in the pantry above, a large well-lighted room, fitted up without regard to expense, to suit the owner's tastes. The idea in the beginning came to her while examining some Roman ruins. The beauty of the arrangements for the baths, the costly simplicity of the marble and terra cotta which encrusted walls and seats, even the rather crude but effective means of providing hot and cold water, appealed to her strongly. She resolved that on her return to her native land, she would reproduce the general effect in a room in her own home.

The first thing that struck her was the perfect adaptation of the material to the service required of it, next the beauty of the workmanship. She resolved that with all the resource of modern times at her disposal, she could certainly turn out something that, while absolutely filling every need, would also please the eye by the fineness of material employed.

The room, twelve feet wide by twenty four long, with a domed ceiling, is abundantly lighted by a large window at one end. The floor, of marble, in grey and pink, is connected with the tiles on

the walls by a coved moulding. Glass doors flush with the walls protect the shelves behind them, the shelves themselves being of heavy plate glass on nickel plated supports.

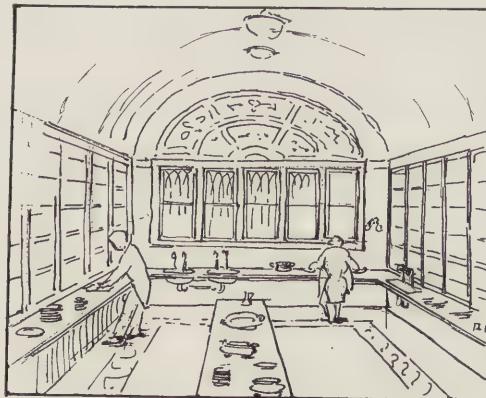
A refrigerator, cooled, as is the cold room off the kitchen, by currents of brine from the refrigerating plant in the basement, lined with porcelain tiles and

the car from jars even when run at top speed. A tube at the side of each communicates with the pantry below, from which the food is sent. No one at the dinner table can possibly overhear remarks made by the butler and his satellites to the chef or his force in the kitchen. A telephone here connects with all the important rooms in the house. In the butler's own room, which adjoins this pantry, is the long distance telephone over which his orders to tradespeople are given when necessary.

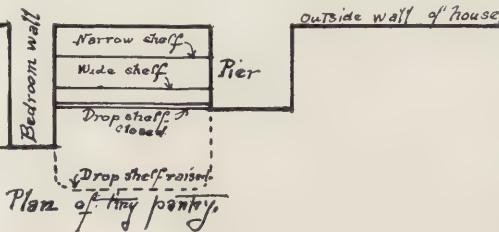
Built in the wall at the rear is a large well-lighted silver room. Burglars feel discouraged when they consider the many clever contrivances for rendering its valuable contents absolutely secure. The thick iron door, swinging heavily on its hinges, concealed in the paneling when closed, is the only sign of the safeguards employed. Inside rows of wide shallow drawers, white like the rest of this immaculate place, hold dozens of forks, spoons, etc., arranged with exquisite regularity on soft white mats. Heavy pieces of plate, removed at night from the sideboard, are placed each in its own particular niche in this great safe.

The wide counter-shelf and the table running down the centre of the room are of marble, the three sinks of porcelain. No woodwork shows anywhere, even the dressers being fitted up with plate glass doors set in narrow nickel-plated frames.

Katherine C. Budd.



Perspective Sketch of the Third Butler's Pantry.



spotless within and without, holds such desserts and supplies as come directly under the butler's eye.

A closet, heated by electricity, keeps plates and dishes warm. Next to it is another, a hot closet, where everything may be kept at a higher degree. Electricity, here as elsewhere in the house, retains the temperature at any given point.

A large cupboard holds stores of linen, towels, and fine and coarse cloths for every use. A small chute near the sink, leading to the laundry below quickly disposes of soiled linen.

Two electric lifts from the kitchen, convey the food from the kitchen. A system of springs and liquid checks keep



THE BARCLAY BUILDING.

Broadway, New York City.

Stockton Colt, Architect.

NOTES & COMMENTS

SPIER'S ARCHI- TECTURE EAST AND WEST

Mr. R. Phené Spiers received much honor, last February, when there was a special gathering, in London, of architects and students desirous to acknowledge the important work that he has done for them. This meeting was followed by a complimentary dinner and was accompanied by the presentation of these special memorials—a bronze medallion portrait by Edward Lanteri, of which smaller copies were distributed, a collection of architectural books, and a volume of Mr. Spiers' essays specially gathered for the occasion, published by B. T. Batsford, and bearing date 1905. The volume in question has reached New York and contains three preliminary pages about the testimonial, and then the frontispiece—a photograph of Lanteri's bas-relief, and, facing that the title-page of the volume itself. This volume is of 269 pages; it consists of nine essays, all illustrated, the pictures being sometimes full-page half-tones, sometimes half-tones printed in the text, and still more often cuts of the nature of diagrams—explanatory plans and the like—pictures for reference and not for decoration.

The papers are not always new. The very valuable and complete one on "Mahometan architecture," 45 pages long, was read before the Architectural Association in 1888; that on Saint Front of Périgueux and its kindred churches before a general meeting of the R. I. B. A. in 1896. A curious study of the influence of Greek art on that of Persia was printed in "The Builder" in 1904. But the reader may be assured that the papers, old and new, long and short, are of extreme interest, and that the volume will repay careful reading, even to the taking of one essay at a time, and that followed up by reference to the authorities cited. For frequent reference, after the volume has been set up on its permanent shelf, the index of nine pages, which refers to notes as well as to the body of the text, suffices—making the book into a handy encyclopedia concerning what is known of Persian, Byzantine, Levantine and early French round-arched building.

Mr. R. Phené Spiers received much honor, last February, when there was a special gathering, in London, of architects and students desirous to acknowledge the important work that he has done for

Mr. Spiers is a practiced draughtsman, and a water-color artist whose work can be trusted for its accurate presentation, and therefore those photographs which are taken from his drawings are of unique value. One of these shows an interior of the great mosque at Damascus as it was in 1866, long before the ruinous fire, and the results of that conflagration are shown in photographs from the building itself; and those photographs also are generally inaccessible, for they do not seem to be in the market at all. So there is a picture of certain details in the Byzantine church at Murano in the Venetian lagoon, made from a very delicate drawing which, however, is not signed, and another of details from the palace at Rabbath Ammon. There are others nearly as remarkable, such as Fig. 86, an elevation of a part of the ancient palace at Diarbekr.

R. S.

SOME NEW YORK COMMERCIAL BUILDINGS

Some of the warehouses and factories which are brought to notice are indeed so interesting that they offer a vague hope of a new architecture based upon construction and plan, upon purpose and logical significance. It will not surprise even the designers of the pseudo-Roman Colonades to hear it urged once more that such designing as that is our main hope to have an architecture at all. It is not an architecture, the building of more neo-Roman colonnades, no matter how carefully the proportions are studied from the best models of old time.

Our photograph, Fig. 1, shows in the middle distance a building which has been given before in these columns, the Oxley-Enos Building on Seventh avenue, at the corner of West Sixteenth street, in New York City. When that photograph was made (see the Record for February, 1904: Vol. XV., p. 127) there was a row of old-fashioned three-story fronts adjoining it on Seventh avenue, as indeed there was on the street. Since that time the large building at the corner of West Fifteenth street has taken shape and this,



FIG. 1.—THE OXLEY-ENOS AND THE STREET & SMITH BUILDINGS.

Henry F. Kilburn, Architect of the Street & Smith Building.
7th Ave., from 15th to 16th Sts., New York City.

which we shall call the Street & Smith Building, fills up the whole block on Seventh avenue from the property line of the Oxley-Enos Building. It is a good deal larger and somewhat more pretentious, and without being so exceptionally happy in design as one or two buildings named in the earlier chapters of this discussion, it has great merit. Suppose that such buildings as this were to be built on Fifth avenue, between Thirty-fourth and Fifty-fourth streets, to-day! The first feeling, even of believers in the realistic and the logical in architecture, would be that this plain brick front, without attempted mouldings and sculpture and traditional layout, was really a little out of place; but would not the second feeling be that a slight modification of that system of design would result in the true street building of the future? Suppose that the same spirit which influenced the Judge Building (for which see the Record for January, 1904, Vol. XV., p. 11) were to inspire the designer of the next big strenuous business building! Suppose that some such refinements of massing and moulding were attempted! Suppose, as we may, more readily indeed, that moulded bricks were ordered from carefully drawn profiles, giving five or six different possible groups of mouldings about the larger and the smaller windows and doors, and that the cornices were considered also in the light of such modification as these bricks would allow. In other words, let us assume that the architect to whose lot it shall fall to build a rather lofty business building on Fifth avenue next fall, not a steel-framed skyscraper, should decide to be as modern in his methods of proceeding in design as in construction. He would naturally look about for methods of decorative treatment, and in addition to the mouldings so easy to procure he might ask for a bit of cast brick or terra-cotta, giving slightly more elaborate decoration than those mouldings—anthemeons, or ball-flowers, coves with leafage laid in them, or bits with leafage to envelop them—for, indeed, there is nothing non-modern, nothing unworthy of a realistic design, nothing illogical, in the addition of carved or cast ornament of any richness which the owner's purse may allow. It is the old-fashioned, the traditional, the accepted architectural ordonnance, the fenestration of the palazzo and the "five-orders," that the practical requirements of to-day forbid absolutely.

The Street & Smith Building we take to be 125 feet wide on the avenue, with a white stone porch of entrance at the extreme left, and a great need of something to echo or re-

peat the note of that porch at the other end of the front. For observe the two great piers which in so very fortunate a way bound and limit the avenue front on the left and on the right. That use of corner piers is a feature which there has been occasion to comment upon before, in the De Vinne Building, in the Judge Building, in the Tarrant Building, in the more simple buildings on West Twenty-sixth street: and the possibility of piercing so great a pier as this with windows of normal and useful size, makes that architectural feature natural and easy to introduce. In the case before us there is, indeed, a suspicion that the corner pier is a little too much broken up by these windows; that windows here might have been made with sills higher above the floor or divided differently with three small, narrow lights instead of two larger ones, or in some such way differentiated from the rest of the front even more than they now are. That is a counsel of perfection. The presence of the piers is a most fortunate thing, and again let it be said that the one on the right seems to need a detail at the base which would seem to repeat in a way the pale, smooth mass of the porch. Apart from that, how good and satisfactory is the building! It is one more instance of the widely spread, and on the whole, fortunate tendency to use the plain, hard, square-edged bricks of commerce in slight relief and slight depression, getting thereby effects of color without the use of colored material. For indeed the shade line and the shadow line on a red brick wall have color of much interest, and that would be more plainly seen were there not the greater contrast of the white stone lintels and sills. It is hardly worth while to dwell upon the details of the design because the principle underlying it all is sufficiently obvious. The only desideratum which it suggests is that of a system of wall-cornices for these buildings which have no neo-classic pretensions at all. The brick cornices of Mr. Hunt's buildings named above are just so far irrational that they suggest too much the mediæval fortifications, the machicolation which accompanies and supports the battlements of many a fortress of feudal days. Cornices like the one shown in Fig. 1 suggest again the classical entablature of the architectural school. To offer prizes in the Architectural League or elsewhere for designs for wall-cornices would be a good move. "Required, designs for the topping out of high walls of city buildings in cases where no roof is to be visible above the walls, and where nothing but a gutter, if even that, is to be masked by the uppermost courses of masonry. Required, two forms of the de-



FIG. 2.—THE STREET & SMITH BUILDING.

7th Ave. and 15th St., New York City.

Henry F. Kilburn, Architect.

sign; the one with a pierced parapet of some form—whether with a continuous straight horizontal line to bind it, or the broken line suggesting and suggested by battlements—but in any case something that will break the sky into the wall and the wall into the sky: the other without such accessory, but with all its effect procured by the light and shade and shadow below the gutter-member, the cyma recta or crowning moulding of different form." That is a programme which one would like to see laid before the architectural students; or, failing that, the pro-

petition among youthful designers. The exterior fire-escape so properly called for by our laws—let that be treated as an architectural feature. There is, or was, in a street on the east side of town and below East Fourteenth street, an instance of the fire-escape treated as a staircase in a well surrounded by masonry walls, and wholly open to the street, although enclosed within the building line. Even if that stair should exist no longer, the architectural designer might see his way to recreate the thing in his mind; and really it ought to pass into



FIG. 3.—STABLES FOR ARNOLD, CONSTABLE & CO.

7th Ave. and 16th St., New York City.

gramme which any designer may set to himself or to his assistants. There are and there have been the excellent pierced parapets of the Hanan Building in Center street, the Judge Building in Fifth avenue, as it was before the recent alterations (for of each of these there has been discussion in the Record), and of larger buildings which as yet have not received their meed of critical notice.

Fig. 2 shows the Street & Smith Building more completely, giving the front on West Fifteenth street and the elaborate system of iron ladders which makes up the fire-escape. There seems to be a chance for another com-

permanent shape as one of the features of New York City architecture. There is an example at the southwest corner of Lexington avenue and 34th street, and in this a very different scheme is adopted. Modifications of that system also would be interesting to study out.

And now, as this block on the lower west side is interesting, as we have seen, so is the block opposite interesting in a way by the presence there of another new building, simple and without startling features, and yet worthy of mention as a bit of sensible street-front designing. Fig. 3 shows the stables of Arnold, Constable & Co., and it is good to

see reminiscences of the Italian palazzi, of the big street fronts of Ferrara and Bologna, struggling with the disposition to build a very simple brick building. The casings of the windows in the architectural basement—both the square ones and the oculi above them, are terra-cotta castings with some little pretension in the way of adornments added to the run of continuous mouldings, but the casings of the great doorways are not so elaborate and the window-heads of the windows in the wall above are as simple as possible, easy to build of brick as flat arches, although in this case they are cast in one block as a terra-cotta lintel. And this simple building gives one a chance to notice and to say how very different the familiar old business of rustication is when treated in brickwork. One gets to abhor rustication when it consists in dressing the faces of handsome blocks of stone with little splayes or rebates around their edges; but when every seventh course of brickwork is recessed three-quarters of an inch or so in order to draw a line of shade on the front, how sensible that seems and how pretty is the effect! If it were not for the too cumbersome parapet, what a good building would this three-story "horse hotel" afford!

R. S.

**DEALING
WITH ADVER-
TISEMENTS
IN ENGLAND**

"Scapa," the English Society for Checking the Abuses of Public Advertising, has recently issued a bulletin containing a résumé of its efforts of last year. These bulletins are

always interesting reading, though last year proved more bare of results than is usual. This is because the society's exertions were mainly devoted to a fruitless endeavor to get a bill through Parliament that should assert "the principle that there ought to reside somewhere legal authority to prevent, in specific cases, grossly disfiguring developments of advertising." The legal authority was to be a local authority. It is interesting to note that among the precedents brought forward in support of the bill was the American legislation which gives to park commissioners the power to make reasonable regulations concerning the display of advertisements so near to parks and parkways as to be visible therefrom. Happily the story of the signs on the Bryant Park fence in New York seems not to have crossed the sea to negative the good impression these citations were making! Apart from the failure to enact this attempted legislation, the bulletin remarks that no year

had been more fruitful in evidence that public opinion is alive to the subject. "The principle for which Scapa eleven years ago set itself to secure recognition is now constantly upheld in the leading journals. The Institute of British Architects has lately taken action which has done much good. A no less encouraging symptom is the manifest determination of many landlords and other owners to exclude defacing notices from the sphere under their control." In so far as this subject relates to the plastering of building façades with signs, it is, one may add, of great concern to architects, whose good work is often thus ruined the moment it is completed. The bulletin closed with some very pertinent and suggestive extracts from the proceedings of the House of Commons during a discussion of the changes in the Mall and St. James's Park. John Burns said that when there was a clear road from Buckingham Palace to Charing Cross, the most prominent object would be a certain illuminated advertisement on * * * * and he hoped the noble lord would use his influence to have this advertisement removed. Replying, Lord Balfour (for First Commissioner of Works) said, With regard to the advertisement nuisance, every one who walked down the Mall at night must have noticed that the advertisement to which attention had been called, with its royal monogram and imperial crown, flashed its message to the very windows of the sovereign's palace. The Office of Works had no jurisdiction in the matter. All he could say was that by drawing public attention to it a stimulus would be given to the great movement which was now on foot to give to public authorities the right to regulate this nuisance. Cheers interrupted him at this assertion.

**BALCONIES
FOR A
SULLIVAN
FAÇADE?**

The continuing and even growing interest in Louis H. Sullivan's treatment of the skyscraper problem needs no comment here. If proofs were required of that interest, it would be found in the constant recurrence of discussions of the work. At a recent club meeting, when the talk turned to his Prudential Life Building in Buffalo, a suggestion—novel as far as the writer knows—was advanced, in all humility, that the structure might have been improved by a use of iron balconies. The speaker, admitting everything that was said in favor of the building, and himself a vigorous admirer of Mr. Sullivan's sincerity, maintained that the lateral view of the building—the view

from the same side of the street, when one looked along the structure's side; or from any point at which the recessed windows and horizontal courses become invisible—was not pleasant. Neither, he thought, was it truthful. And owing to the location of most high buildings, this is the view that unfortunately must be usually had of them. In the case of the Prudential Life, looked at in this way, the eye, he thought, suffered a series of checks or rebuffs as it tried to travel along the façade, pier after pier opposing its progress. Light iron balconies would, he suggested, carry it restfully from one to another. They would be justified by their utilitarian function; their material would fittingly and charmingly suggest the structure of the building; and their essential horizontal lines would indicate the connection that actually exists between the piers; while he thought that if, between the outside iron girder of the balcony floor and the iron-guard rail, there was provided a protective shield of terra cotta, similar to the horizontal courses of the rest of the building, the bal-

cony would not become obtrusive in the direct view, nor would it unpleasantly jar upon the studied monotony of the façade. From such a point the balcony would then be absorbed in the façade, while seen from the lateral point of view it would offer with welcome visual effect a bridge across the narrow but dark and uncertainly deep chasm between the piers.

In an article headed, "The American Country Estate," in the July number of the "Architectural Record," we devoted some space to the handsome volume recently produced by Mr. Barr Ferree. By an oversight, we did not state that Munn & Co., publishers of "Scientific American," 361 Broadway, New York City, are the publishers of the volume in question, the correct title of which is "American Estates and Gardens." The reader, interested in the finer residences of the United States, will find this book most valuable and interesting. The illustrations are particularly fine and complete.



“SWEET’S” “The Book of the Catalogue”

A Department Devoted to Items of Interest Regarding
“Sweet’s Indexed Catalogue of Building Construction”

This department of the “Architectural Record” is devoted to keeping the architectural profession, builders, house-owners, and others informed concerning the field of building information covered by “Sweet’s Indexed Catalogue of Building Construction.” This building material field is quite as important and scarcely, if at all, less interesting than the “art side” of architecture. It is of the utmost importance to architect and owner alike that they should be promptly, reliably, and readily supplied with up-to-date news of building materials and building equipment. The “promiscuous catalogue” does not supply this information. The architect gets too many of these to read and they are so “built” that it is almost impossible to refer to them handily, besides they are all of different sizes and the preservation of them in a cheap, ready, available form has hitherto been an impossible task. Hence “Sweet’s Catalogue” and this department, which will keep “Sweet’s Catalogue” up-to-date.

The entire architectural profession has condemned the present catalogue method. Architects declare that at least 75% of the money spent upon catalogues is, so far as they are concerned, thrown away. Most catalogues go into the waste-paper basket unread. Nevertheless, the architect needs catalogue information, but he wants it in a shape so that he can refer to any particular item precisely as he refers to a dictionary or encyclopaedia. Think of a dictionary in the shape of three or four thousand loose booklets of every conceivable size, shape and color! Think of referring to it for precise information! “Sweet’s Catalogue” will entirely do away with the “catalogue evil.” It will place in the architects’ specifications rooms an encyclopaedia or dictionary of building material. It is THE BOOK of catalogues—all catalogues of the same size, all compiled according to a logical scheme, all arranged in reasonable order, and all prefaced with a scientific cross-index by means of which almost any material or make of material may be turned to in an instant.

Twenty-six hundred architects, besides many thousands outside of the profession, have endorsed this plan in writing. “A brilliant idea,” says one architect; “the very thing that is wanted,” says another; “the real solution of our catalogue difficulties,” says a third; “after this I shall ask building material houses not to send catalogues to me,” says a fourth—the story is similar to the end of the twenty-six hundred letters.

“Sweet’s Catalogue” is to be in all architects’ offices. If you are an architect and have not sent in your name, do so promptly. Remember, a copy of this work, which will cost more than one hundred thousand dollars to produce is sent to you entirely free of charge, provided the publishers are assured that you will keep the work in constant use.

We append a partial list of firms who have taken the first step towards abandoning the present expensive and inadequate method of distributing information to the architectural profession by means of the “promiscuous catalogue.” The list is worth studying, as it exhibits some of the most progressive firms in the country. It will be noticed that these are the firms that are doing most of the important work now under way.

Building material firms can now keep the entire architectural profession thoroughly posted for about one-tenth of what it cost previously—by putting their catalogue in “Sweet’s,” and then using space in the advertising pages of the “Architectural Record” in order to announce each month any novelties or changes in their goods or prices. After this, it is valueless to spend a dollar elsewhere, because “Sweet’s” will be the working tool in the specification rooms of the architectural profession, and the “Architectural Record” possesses at least three times the circulation of any other architectural publication. “Sweet’s” will be handsomely bound, of the highest typography, and printed on the finest paper. It will be published in the fall.

The "individual catalogue," distributed promiscuously, is about as justifiable as it would be were the men who issued them to insist upon traveling at any hour and upon special trains. It is easy to figure how costly and inefficient this system of locomotion would be. Just as easy to figure the same result with the catalogue. When "Sweet's" arrives at an architect's office, every catalogue that the architect will want arrives at the same mo-

ment. All that is necessary is to put "Sweet's" on the specification table and later, for anything wanted, turn to the Index. Some architects have tried to "do something" with a few of the promiscuous catalogues they have received in the course of a year. It has cost them several hundred dollars per annum to achieve a little order in chaos. "Sweet's" will relieve the architect of this difficulty and expense.

Practically all the principal manufacturers of Building Materials and Equipment have arranged to have a digest of their catalogue included in "Sweet's" Indexed Catalogue.

The following are some of those who will be represented in the work:

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THE ARCHITECTURAL RECORD

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FIG. 1. THE WILLIAMSBURGH BRIDGE.
Before the Building of the Stiffening Truss.

The Architectural Record

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OCTOBER, 1905

NO. 4

New York Bridges

The bridges of New York have a bad name for good looks. Compared with the bridges over the Seine, compared with the bridges over the Thames, even, it must be owned that the bridges over the estuary which we call the East "River" and the other estuary which we call the Harlem, deserve æsthetic disparagement. There is less artistic sensibility and less artistic training shown in them than in the like works in Paris or London. Even in the British capital, inartistic as it is, the appearance of the necessarily conspicuous crossings of the Thames is and always has been recognized as of public interest, and from Old London Bridge, meaning the existing bridge of Rennie, down to the Tower Bridge, the design of them as fit matter for public discussion. Curious to think of, the design of the Blackfriars Bridge attracted so much attention in the London of 1759, that the learned Samuel Johnson took a hand in the discussion, the competitors being reduced to three, of whom two proposed semi-circular arches, and the third elliptical. It was against this last that Johnson wrote. Doubtless it was personal friendship for one of the other architects which induced him to take up his pen, and probably he had been coached. All the same, he shows a real grasp of the mechanical principles involved, and his three letters on the subject are still worth reading. That he should have written upon it at all is a sign that Lon-

don, in 1759, took such things more seriously than New York takes them in 1905.

Upon the whole, the bridges of New York have a worse name than they deserve. According to the proverb, we should not speak ill of them at all, since no one of them has ever failed in carrying safely over the passengers who have entrusted themselves to it, although the greatest and most conspicuous of them has for years been loaded far beyond the computations of its constructors. After twenty years, the existing East River Bridge remains one of the structural lions of New York. As to its artistic merit we are all pretty much agreed that the metallic structure, with the sweep of the cables stooping to the camber of the roadway is worthy of its conspicuousness and its magnitude, and that the towers of masonry are failures, being clumsy, inorganic and inexpressive.

Of the second bridge, which has lately attained its completion, one has to say that, whatever scientific advance it may show upon the pioneer, it shows a distinct artistic retrogression. It is not between the towers that it shows this, or indeed can show it, since a catenary cannot "hang wrong" and there is no instance of a suspension bridge that makes an effect of ugliness between the supports. Even here, however, the designer has done his worst to make his bridge look ugly by the hugeness and in-

sistence of the stiffening truss, which seems less like an ancillary construction than a rival construction. Outside of what had to be right in the Williamsburgh Bridge, however, it may be said that everything is wrong. It may be a question whether solid towers of masonry or skeleton towers of metal are the more eligible for the holders of the cables. Although, as we see in the old East River Bridge, the former may fail of their effect by being left mere brute masses without any modelling to express their special function of cable-holders, they must at least be massive. On the other hand, the skeletonized towers of metal may be made to give a literally "articulate" and a detailed expression to this function, while in outline and in what may still be called mass, they may become very graceful as well as most impressive objects. One's taste must be refined, it seems to me, even to emasculation, who is afflicted by the Tour Eiffel. And the same effect that is produced by the Eiffel is promised by Mr. Lindenthal's design for the North River Bridge, and on a scale not so much reduced, the height of his twin towers at either end being of over six hundred feet against the thousand of the Parisian skyscraper. But this effect was entirely foregone by the designer of the Williamsburgh Bridge who seems to have done pretty much everything that in him lay to nullify, or at least to minimize even the inherent and necessary effects of his mechanical dispositions.

It is the intellectual and professional habit of the engineer to view his problem as purely one of mechanics and not at all as one of æsthetics, to regard a bridge, as one of the leaders of the profession put it, as merely "a tool of traffic," and to supply the tool that is least costly both in money and in trouble to its designer. This way of looking at things is really forced upon the engineer, and it would be both futile and unjust to libel him for it. His principal employers, the railroads, would think him a fool if he took more trouble about the designs of his railroad bridges than was necessary to ensure their sta-

bility, and a lunatic if he proposed to them to spend more money on a bridge than the irreducible minimum of its practical requirements demanded, by way of improving its appearance. Hence such insults to nature and travesties upon art as the cantilever that spans the Niagara or the other cantilever that spans the Hudson. And yet the very Gradgrinds who take this view of one class of structures do not apply it with regard to any other. They require that their stations shall have a palatial aspect in large cities, and a picturesque aspect in rural regions, an aspect in either case congruous with their surroundings, and they are willing to spend their stockholders' money to this end, and expect their architects to take all the trouble that may be necessary to produce the required result, for which trouble also they are willing to pay. Yet the other class of structure, the bridges, have, upon the average, quite as great an effect upon the aspects of the surrounding nature or art as the stations, and in some instances a great deal more. No station upon the line of the road which crossed Niagara by means of the cantilever, nor of that which spanned the Hudson by a like contrivance, was anything like so conspicuous and dominant a feature in the landscape, of none was it so important that it should be congruous and presentable, as was the case with either of these gaunt attenuations standing stark against the sky. Evidently the application of so widely different standards to the two classes of structures has no foundation in fact or reason. The nature of things does not furnish any excuse for assigning the design of a station to a designer who is only an artist and the design of a bridge to a designer who is only a scientist. It is true that the demand for architectural stations is comparatively recent, and by no means universally recognized even yet. Pretty much all the stations twenty or thirty years of age were designed by the engineers of the several roads with no more thought of their appearance than was then or is now given to the designing of the bridges.

It is gratifying to see that this particular phase of barbarism is passing. The right of a railroad to disfigure by its erections the landscape through which it passes is still unimpeached. But there is a growing feeling that there are passages of natural scenery which are not thus to be insulted. To take advantage of a famous work of nature by advertising to take tourists to it, and then to insult it by an infamous work of art is a kind of "self-devouring absurdity" of which it is to be hoped, and even partly to be expected, that we have seen the last. Such a work is the cantilever across Niagara, of which we may take it, from

almost directly as it does, is subjected to the fiercest kind of critical light. It is the highest possible praise that can be given to it as a work of art, but it is only just praise, to say that it bears that envisagement, and that so long as the work of man's hands must be seen in connection with the miracle of nature, no work of man's hands could jar less upon the spirit of the scene.

And, indeed, the bridges across the Harlem are by no means so black as they are painted. The ordinary spectator derives his notion of them from those that he sees in crossing on the bridge of the New York Central. Per-

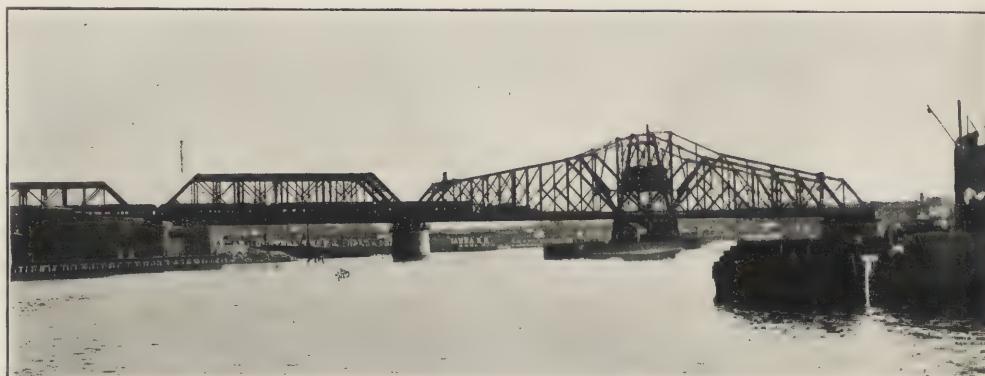


FIG. 2. THE NEW YORK CENTRAL BRIDGE.

Harlem River and Park Ave., New York City.

W. J. Wilgus, Chief Engineer.

the later crossings of the gorge that the projectors have had the grace to become ashamed. In sooth, it is a grawsome object, fit to be compared only with the other grawsome monstrosity of the same construction that crosses the Hudson at Poughkeepsie. It is cheering to be told, on professional authority, that these works represent a passing and now past phase even of engineering; that in that view they are not sound, and are not even cheap, excepting only in first cost. The later crossings of Niagara, the "spandril braced arch" of 520 feet span which carries a railroad and the hinged arch of the record span of 840 feet which carries a highway, are neither of them unsuitable even to their unique situation. The latter especially, confronting the cataract

haps he may count himself lucky that among those he sees is not that he is traversing. Certainly the railroad bridge is not a thing of beauty, nor does it bear any evidence that the looks of it were at all a matter of consideration with its designer. It is frankly, one may say brutally, a "tool of transportation." But there is in its grim utilitarianism no hint of pretentiousness or of vulgarity. It is only when a designer without æsthetic sensibility or training sets out to secure æsthetic results, to decorate the undecorative, and to bestow comeliness upon his uncomely parts that he becomes offensive; at least it is then that he becomes most offensive. Nobody would think of looking twice at the railroad bridge for pleasure, or for any other purpose than to note the scientific adapt-

ation of means to ends; but if he does happen to look at it, there is no reason why he should be afflicted. In fact, it might appear that the engineer had read his Ruskin, and applied that paradoxical passage setting forth what an ugly necessity a railroad is and what an æsthetic crime it is to attempt to relieve its necessary ugliness. But the bridges the traveler sees in the

city have no such pretensions. They are evidently awkward relations with the central feature if it were symmetrized by being repeated on the other, whereas it is in fact counterbalanced by the plate girder of the roadway. One says, with confidence, that the arrangement would be intolerable to a designer of any æsthetic sensibility, and that such a designer would find some way of circumventing its awkwardness. The Madison Avenue



FIG. 3. THE BRIDGE AT MADISON AVE.

Harlem River, New York City.

A. P. Boller, Engineer.

crossing are the Madison Avenue on one side, which is not the best of the bridges, and the Third Avenue on the other, which is pretty certainly the worst, unless that bad eminence be disputed by the Willis Avenue Bridge, further down. The latter derives an adventitious ugliness from the fact that the curved draw span is flanked, on one side, by a bowstring girder, which would be in suffi-

ciently awkward relations with the central feature if it were symmetrized by being repeated on the other, whereas it is in fact counterbalanced by the plate girder of the roadway. One says, with confidence, that the arrangement would be intolerable to a designer of any æsthetic sensibility, and that such a designer would find some way of circumventing its awkwardness. The Madison Avenue



FIG. 4. THE THIRD AVE. BRIDGE.

Harlem River, New York City.

The late Thomas Curtis Clarke, Engineer.

centre, the arrangement seems rude and inchoate, and the layman is interested and reassured when the expert explains to him his instinctive repugnance to the arrangement by telling him that it is only when the moving load is disregarded in the design that the rectilinear triangle is the right expression of the structure, and that when this load is taken into consideration the curved outline results. All the same, the Madison Avenue Bridge, though the least successful of the four with which its author has spanned the Harlem, is by no means a repulsive object, and in the detail it is evident that the æsthetic questions quite ignored by the author of the Third Avenue Bridge have received careful and intelligent consideration.

But to see the bridges of the Harlem from the railroad is the worst way of

seeing them. The best way, and the most favorable, is to see them from the river itself, passing underneath them. This experience the present writer has lately enjoyed, beginning with the East River Bridge, passing, the actual Williamsburgh, the site of the projected Manhattan, the piers of the projected and begun Blackwell's Island, the Willis Avenue, the Second Avenue, the Third Avenue, the Park Avenue (the New York Central Railroad Bridge), the Madison Avenue, the piers of the projected Lenox Avenue, the "Central" as often called the Jerome Avenue and by the older-fashioned the Macomb's Dam Bridge, the bridge of the Northern Railway, "High Bridge," as we still call the aqueduct over the Harlem, the great twin arches of the Washington, finally the bridge of the Thirtieth street branch



FIG. 5. THE WILLIS AVE. BRIDGE.

Harlem River, New York City.

The late Thomas Curtis Clarke, Engineer.



FIG. 6. THE PROPOSED HENDRIK HUDSON MEMORIAL BRIDGE.

Spuyten Duyvil Creek.

A. P. Boller, Chief Engineer.

of the New York Central and the bridge over the Harlem ship canal, both at Spuyten Duyvil.

This is a very considerable list, as compared with those that span the Thames or the Seine. The four that span the East River, and the Washington are, of course, far more important as examples of modern engineering than anything the English or the French capital has to show, being by their extent in the first rank of bridge constructions. Even those that span the lesser estuary are of greater span, and so more difficult and costlier than the corresponding Old World examples. And it is to be hoped there is to be added to them, as the one avowedly and intendedly monumental bridge of New York, of which the monumental character is taken account of in the design, that bridge for which Mr. Boller has already prepared a most interesting and suggestive sketch, the bridge spanning Spuyten Duyvil Creek, defining the boundary of Manhattan and emphasizing its insularity. There could be no more appropriate way of celebrating the tercentenary of the discovery of "Hudson's River" in 1609, than by the opening of this work. A study of the sketch will evince how worthily, in its main outlines and masses, which is to say in its essentials, the design fits both its romantic and storied site and its commemorative purpose. In these respects it would be hard to name a famous monument of antiquity that surpasses this example of the utmost modernity,

dealing as it does, with spans and spaces quite beyond the science of antiquity or the scope of masonry. Yet the central skeleton of steel takes its place between arcades that might rival those of Segovia or Nismes or any of the most famous of those Roman works whose "flight of arches through the silent night" excites the wonder of the moderns. Upon the whole it seems fair to say that the engineering vindicates itself, even artistically, at the expense of the architecture. Whether the designer has done well to adopt the Roman triumphal arch, instead of some construction less trite and more suited to the romantic character of the gorge, is one of the questions which he may be moved to consider more maturely before his work comes to be built. Meanwhile it is to be said even for his triumphal arches that they do admirably and completely fulfil their purpose of giving "load" and emphasis to his abutments and thus a visible assurance of sufficiency to his construction. There will at least be a general agreement that the conception of the Hendrik Hudson Memorial Bridge is noble and adequate and well deserving of execution.

There are at least three viaducts in Manhattan that deserve to be considered along with the bridges—four, including the aqueduct, the "High Bridge," still so-called, that continues to deserve the world-wide celebrity it achieved at the time of its completion, sixty odd years ago, when it was the one public work we had to show that could hold its own in

a European competition. The other three are Manhattan Valley Viaduct, which carries the Riverside Drive over the dry depression at 125th Street, the single arch of masonry and metal that carries the same drive over the like depression at 96th Street, and the single steel arch that carries the Interborough, suddenly emerging from a subway into an elevated structure, across 125th Street. These three share the distinction from the work of 1840 that whereas there is nothing in High Bridge to date it within two thousand years, nothing in material or disposition that was not known and employed by the Romans, they are all unmistakable examples of the most modern engineering. With regard to one of them, the arch at 96th Street, it appears questionable whether it might not advantageously have been built of the old material and in the old forms. The very moderate span is per-

fectly and easily within the scope of an arch of masonry. The construction is so largely masonic, that the little interpolation of a skeleton of metal has the air of an economical makeshift, thus sacrificing the effect of a homogeneous construction, pretty clearly to be preferred when it can be attained within reasonable limits of cost, especially for a work which consists of a single feature, and certainly gaining nothing, architecturally speaking, by the addition of another system. It may be explained to the questioner that it was a question of the comparative costliness of foundations for the two systems. It is unfortunate that this explanation cannot be made by the work itself.

The Manhattan Valley Viaduct is a far more extensive and ambitious work. Certainly in its completed form, it looks much better than was promised by the original drawings, which nevertheless,



FIG. 7. "HIGH" BRIDGE OVER THE HARLEM RIVER.

Date 1842.

may have been followed. From inland or from the river, it is an impressive work. But from either view it is plain that it might have been much more impressive. The effect of a long arcade on such a scale as this is unfailing. But clearly it is necessary to its utmost effectiveness that the members of which it is made up should be uniform. Every opening of different size and shape interrupts and dislocates the series and to that extent weakens the effect of a succession the effectiveness of which increases in a geometrical ratio by repetition. Hence the effect of the intercalation in a series of equal and similar arches, of a single arch of greater span and lower springing and different proportions altogether though of the same material is most unfortunate. It does not seem to have been enforced. Granting that the wider

arch is necessary to span the street which runs underneath, there is no evident reason why this wider span should not have been made the unit of the series, and the others conformed to it, to the great gain in architectural effect, and apparently to the simplification of the construction also. There is a distinct and apparently an unnecessary awkwardness in the manner in which the ironwork impinges against the masonry abutment at the north end, an absence or a helplessness of design in omitting to take account of the change of direction in the roadway at this point, and to indicate it by appropriate device. One finds the solid web of the arches on the front also anomalous in a construction elsewhere skeletonized. These things detract rather seriously from the effect which the viaduct might have had if they had been obviated. But the actual



FIG. 8. THE MANHATTAN VALLEY VIADUCT.

New York City.

F. Stuart Williamson, Engineer.



FIG. 9. VIADUCT OF THE INTERBOROUGH RAILWAY AT 125TH ST.

New York City.

Wm. Barclay Parsons, Chief Engineer.

effect is nevertheless very good, the accessories of masonry and the fittings of metal, though entirely commonplace, are entirely inoffensive, and the viaduct, architecturally, a creditable public work.

The single steel arch by which the Interborough is carried over 125th Street differs from the other two viaducts in that it is strictly an example of engineering, in which architectural conventions are not recognized at all, and that, one is inclined to say, it is all the better architecturally on that account. It is an evidence of the truth that it is, primarily, upon the selection of a construction that the success of an engineering work depends. The arch being chosen, and being a form apprehensible, even to the unskilled, the rest follows almost of course. Follows, at least, as to the arch itself, for there is a certain awkwardness in the manner in which the superincumbent track and station are carried, an awkwardness that it seems might have been avoided by making the supports of the superstructure normal to the curve of the arch instead of vertical, and reserving the uprights for the support of the light construction above the tracks.

One feature of the treatment is noteworthy as constituting, among other things, a criticism upon the treatment of the same feature in the Washington Bridge, and that is the narrowing of the heel of the arch almost to the diameter of the pin, before it expands again into the casting which joins the arch to the skewback. In the Washington bridge, it will be remembered a sacrifice has been made to conventional architecture of the form which the arch would naturally assume at this point. The breadth of the truss which constitutes the arch is continued even to the skewback, by building out on each side of the pin a mechanically unmeaning frame for the mere purpose of continuing it. In the light of the newer example the older seems to be in this respect a mistake; for surely there is far more force of expression in leaving the structural lines undisguised to tell their own story, than by surrounding them with the suggestion of a construction which does not in fact exist. The case is not altered by the likelihood that the exposure of the construction was not made at all with reference to the architectural appearance of the work, but upon the strictly

engineering principle of avoiding a waste of material, while the superfluous material which disguises the facts of construction in the other case was evidently added in accordance with a theory of architectural appearance. Visitors to the Chicago Fair will remember how the narrowing almost to a point of the great steel arches which sustained the huge roof of the Liberal Arts Building promoted the sense of reality by which that structure "queered" the sham of conventional architecture in staff with which it was associated and impressed upon the observer, whether or not he was able to follow the demonstration in detail, that the construction in metal was

comes the handmaid of what may be called, from the absence of any artistic personality from it, a machine made project of engineering. The arrangement here illustrated is doubtless preferable where the engineering problem involves so little of novelty or experiment as a suspension bridge of these modest and well preceded dimensions, if the architect be the right one. In this case there is no doubt about that, the architect being the late F. C. Withers, whose origination and control of the design are plain, and the result is by no means the least interesting of his many interesting, well-studied and picturesque works. Comparing this example of



FIG. 10. SUSPENSION BRIDGE, TRINITY CEMETERY.

Broadway and 155th St., New York City.

Frederick Clarke Withers, Architect.

"the thing itself," whereas the construction in quasi-masonry was merely a theatrical representation of a construction.

It would not be fair to leave the mention of these lesser viaducts without adding to the list that of the suspension bridge which reunites the two halves of Trinity Cemetery at 155th Street, separated by the prolongation through it of the line of Broadway under the name of the Boulevard Lafayette, and by its picturesqueness quite justifies the separation as well as the reunion. It is not by any means a tour de force in the engineering way, which is possibly to its æsthetic advantage, and it is quite obviously a work in which the engineer has been invoked as a subordinate to the architect, instead of the commoner converse arrangement whereby architecture be-

"architect's engineering" with most examples of "engineer's architecture," one cannot help finding that it has much the better of the comparison.

But these things, interesting as they are, are not very much to the purpose, when the purpose is to inquire how the structures which are unmistakable examples of modern engineering, on a scale large enough to make them conspicuous, may be so designed as to make them worthy of association with works of nature and with works of architectural art. It is with regard to the big bridges alone, the bridges across the Harlem and still more across the East River, with their spans approaching the "records" of their several kinds of construction, that this question urgently and insistently arises. The wide

range of artistic merit, from the intolerable to the highly attractive, among these structures presumably of equal scientific competency, or at least all scientifically competent, indicates plainly enough the existence of a personal equation in a sensibility and a training quite apart from the professional preparation of an engineer. Taking the two New York Central bridges, that at Fourth Avenue and that at Spuyten Duyvil, as examples of normal engineering, of which the author never gave a thought to the expression of what he was doing, we find on one side the positive ugliness, the "superfluity of naughtiness," of the bridges at Willis Avenue

and thrown upon the arms that reach out from the central pivot to hold it, and these in turn are distinguished in treatment from the central structure. The design is here an expression of the mechanical facts. But, in the clearness and force of the expression it seems to me to yield to the less complicated and pretentious bridge of the Northern Railway just above it, in which the design is a graphical exposition, made with the neatness, clearness, conciseness and grace that entitle us to apply the term "beautiful" to a geometrical demonstration, and gaining force from the very absence of ornamental accessories, and the reduction of the demonstration to its



FIG. 11. BRIDGE OVER THE HARLEM RIVER AT SECOND AVE.

New York City.

Theodore Cooper, Engineer.

J. J. R. Cross, Engineer of Masonry.

and Third Avenue, on the other the positive grace and attractiveness of the bridges at Second Avenue, at Seventh Avenue, at Eighth Avenue and the Ship Canal bridge. Of these the Central Bridge at Seventh Avenue is the most pretentious and costly, is plainly that in which the most extensive sacrifice to the Graces has been made, and it cannot be said that they have been made in vain. The architectural accessories, the shelter towers and the like are as carefully and successfully designed as the architectural essentials, the piers pierced by arches which carry the approaches, or, when it is at rest, take the ends of the swinging central span, while the substructure and the superstructure alike of this central span are so designed as to tell their story of the enormous weight detachable from its terminal supports

simplest expression. It has an Euclidian "beauty." And the same may be said in equal measure of the bridge at Second Avenue, in which not the smallest superfluity has been added to the essentials, but in which these have been completely expressed. The general form of the swing-span is nearly identical with that we have just been considering, while an additional element of expressiveness has been introduced by the innovation of removing the "operating room" from the basal pivot in which it is commonly concealed and establishing it aloft as an eyrie. To the spectator from the river, this bridge gains much in effect from the very lucky choice of material for the abutments, as well as from their admirable design, the material being a dark and mottled granite which weathers into



FIG. 12. THE CENTRAL BRIDGE.

7th Ave. and 155th St., New York City.

A. P. Boller, Engineer.

great picturesqueness. If these two bridges be, as it seems to me they must be allowed to be, artistically the most successful and satisfactory of all the crossings of the Harlem, it is worth inquiring what they have in common. One finds that what they have in common is their austerity, the rigid rejection of the unessential which assists the spectator's comprehension of their clear and forcible expression of the essential. If this again be true, the truth of it shows how idle is the attempt to beautify an essentially ugly construction by invoking an artist after the scientist has ruined it

artistically, by getting an architect to add some architectural "features" to the work of the engineer. The observation of Polonius that "beautified" is a vile phrase" applies with particular force to bridge building.

From this examination it appears that of the draw bridges already completed across the Harlem with swinging draw spans and of which the swinging draw span offers the chief artistic difficulty, if two are bad enough to be awful warnings, two are good enough to be models in their kind, while nobody will deny that, of the remainder, the Cen-



FIG. 13. ROADWAY OF THE CENTRAL BRIDGE.

7th Ave. and 155th St., New York City.

A. P. Boller, Chief Engineer.

tral Bridge and the bridge over the Ship Canal are highly creditable works, in an artistic as well as in a scientific sense, the two built by the New York Central for its own purposes being artistically neither here nor there. Neither is there any question of the attractiveness of the two great bridges in which there was no swinging span to be taken into the account, the Washington and the old High Bridge. Upon the whole the showing is one of which no New Yorker has any reason to be ashamed. Considering the anarchical condition

ings, this is no doubt accurate. But one must protest against an acquiescence in it as a permanent division. To draw a hard and fast line between scientific construction and artistic construction, is to hand over the future to builders by hypothesis inartistic, or else to invoke the artistic constructor, necessarily too late, to see what can be done with a design which is already, from his point of view, irretrievable, and which, from its own point of view, he fails to understand and consequently is powerless to express. According to that fa-



FIG. 14. BRIDGE OF NORTHERN RAILWAY.

Eighth Ave. and the Harlem River, New York City.

A. P. Boller, Engineer.

of the relations of the two professions which have to do with building, the want of provision for the scientific training of architects or for the artistic training of engineers, it is a much better showing than we had any right to expect.

Mr. Russell Sturgis lays it down that "whatever is traditional in form or structure," "comes within the architect's province," whereas "all that is so new or so complex as to require careful scientific examination based upon mathematics is the province of the engineer." As a classification of the actual apportionment of the design of build-

mous confession of the western legislator, "it is impossible for a man to give expression to an idea of which he is not possessed of." The way out of this impasse seems to be a requirement, as Mr. Sandier puts it in a recent paper, that "the architect shall become an engineer," or that the engineer shall become an architect, which would come to the same thing. Evidently we cannot go on under the assumption that the largest and most conspicuous structures we erect shall be the least artistic, and that building shall be divided between men who have no training in scientific knowledge

of construction and men who have no training in æsthetic sensibility as to its results.

It happens that, with respect to the two most important bridges then or now under construction in New York, Mr. Lindenthal, upon his appointment in 1901, as Commissioner of Bridges, found a way out of the difficulty and opened a path full of promise for the future of

the "first concoction" of a structural design that its success or failure is involved, he began at the beginning, and from the beginning his engineers and his architect really co-operated, really worked together. It is simple justice to say that he was especially fortunate in his architect. Mr. Hornbostel had not only a more thorough grounding in technical engineering than falls to the



FIG. 15. SHIP CANAL BRIDGE OVER THE HARLEM RIVER.

Spuyten Duyvil, New York City.

A. P. Boller, Engineer.

artistic engineering. Mr. Lindenthal's own work as an engineer had put him distinctly among the engineers who believe in the artistic as well as the scientific future of their art, and who are laboring to make that future present. For quite the first time in this country on such a scale, and as the chief constructor of a great city, he invoked the co-operation of the artistic with the scientific constructor. Recognizing that it is in

lot of most architects. What is even more to the purpose, he was able to take what may be called the engineering view of architectural problems, or vice versa, as you choose. What this ability is, and how enormously valuable it is, nay, how essential to a progressive architecture, one may readily see by referring to the most striking historical example of such an architecture. In an engineering sense, Gothic architecture

was the development of vaulted construction in masonry. In an artistic sense it was the expression of that development. And so closely and inextricably were the two things connected that they seem to be identical, that you cannot put your finger on any single step of the transition from Romanesque to full Gothic, and say by way of contradistinction, "This is science" or "This is

It seems, at least, to be an unreasonable pessimism to abandon all hope of him, and to acquiesce as in a natural and permanent arrangement in the present unnatural and transient arrangement under which the most conspicuous works of men's hand shall continue to be done by men whose training is exclusively scientific, shall continue to be done, as a German visitor found that



FIG. 16. WASHINGTON BRIDGE FROM THE SOUTH.

New York City.

R. H. Hutton, Constructing Engineer.

art." Why should there not be an artist-engineer of the future who works in metal, and whose work may rival that of the artist-engineer of the past who wrought in masonry? When he arrives it may not be extravagant to apply to him the majestic language of Milton: "He shall bring together every joint and member and shall mould them into an immortal feature of loveliness and perfection."

American public works are now universally done "without reference to art." Especially is such a concession unreasonable in the presence of an object lesson that artistic training may be invoked with advantage and success to enhance the expressiveness and thus the impressiveness of erections in metal of the most modern construction and on the greatest scale. And such a demonstration has clearly been furnished in the co-

operation of the artistic and the scientific constructor under Mr. Lindenthal's administration of the Department of Bridges here in New York. The results of that co-operation were hailed as an advance by our whole artistic world.

The Blackwell's Island and the Manhattan were the two great bridges that Mr. Lindenthal found authorized and planned for; the former as a triplet of

(a name quite undistinguishing, which might advantageously be changed for the Wallabout) was entirely uncommitted as to its superstructure, remaining, as in fact it does yet, entirely on paper. The improvements practicable in the revision of the design for the Blackwell's Island Bridge were some refinement of the general forms of the cantilever, of which the two outside spans



FIG. 17. WASHINGTON BRIDGE FROM THE MANHATTAN SIDE.

New York City.

R. H. Hutton, Constructing Engineer.

cantilevers, but without the suspended spans which have thus far proved so architecturally intractable, the ends of the brackets simply meeting, and with two intermediate supports upon the island from which the bridge takes its name; the latter as a suspension bridge of the same type as that of its elder neighbors. The Blackwell's Island Bridge had been committed by the beginning of one of its terminal piers; the Manhattan

now take the shape of the universally admired curves of the Pont Mirabeau, of a more expressive and intelligibly "articulate" design of the piers and towers, and especially of the clarifying by simplification of the cross section. The difference between the unrevised and the revised design here is as crucial an instance, though not so conspicuous in the drawings or in a distant and general view as in the case of the Manhat-

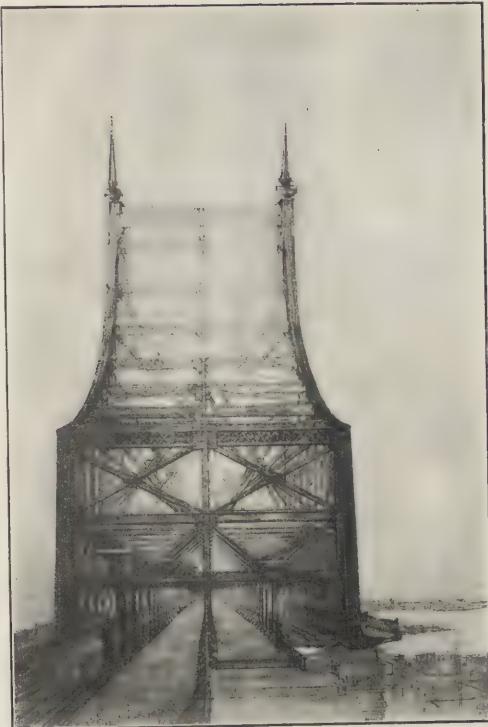


FIG. 18. ENTRANCE TO BLACKWELL'S ISLAND BRIDGE.

The Original Design.

tan, of the difference between the arrangement of a construction with reference to nothing but its mechanical stability and sufficiency, and the arrangement of it with reference to expression, with reference to making it tell its own story as clearly, as forcibly, as eloquently as may be. The attainment of this is the attainment of artistic engineering. We are bound to assume that the original cross section of the Blackwell's Island Bridge was mechanically sufficient. But we have only to look at it to see, from an architectural point of view, what a helpless and hopeless muddle of makeshifts it is. Evidently the thought of an expressive or a dignified arrangement had never so much entered the mind of its designer. The most that academic architecture could do to it was to cloak and dissemble its chaotic ugliness by a mass of "features" which would have been nothing to the purpose. It needed

scientific as well as artistic training to take it apart and put it together again in such wise as to meet architectural as well as mechanical requirements. And this is precisely what has been done by the redesigner who combined the scientific and the artistic points of view. Darkness is at his coming light; confusion order in his path. There could not be a more impressive object lesson than a comparison of these two perspectives affords of the difference between the merely mechanical and the architectural solutions of any engineering problem. And look at the illustrations taken from the models of the terminal piers of the Blackwell's Island and the Manhattan. How entirely remote they are, excepting the substructure of pier and arch in masonry, to which the former was already committed by actual construction, from any forms of historical arch-



FIG. 19. REVISED DESIGN FOR ENTRANCE TO BLACKWELL'S ISLAND BRIDGE.

Gustav Lindenthal, Engineer.

Henry F. Hornbostel, Architect.



FIG. 20. PIER AND TOWER OF THE BLACKWELL'S ISLAND BRIDGE.

Gustav Lindenthal, Engineer.
Henry F. Hornbostel, Architect.

itecture, and yet with what clearness and with what force they tell their several stories! It is the highest and also the rarest result of a training in the forms of historical architecture that the student shall attain through it the power of invention, or rather of assisting at the evolution, of new forms, which have nothing superficially in common with those which have been his academic models and yet which have in common with them the possession of unmistakable "style." This high and rare triumph, in these two designs, Mr. Hornbostel and his engineering collaborators have

clearly achieved, and in achieving them have given fair promise of a "zukunfts-baukunst." The only drawback one notes to complete expression in the pier of the Blackwell's Island Bridge is in the masonry pier, and that, as has been said, was predetermined. And it seems that the one serious defect of expression in the piers of the Manhattan comes from the same cause. In the eye bar chain, the chain being firmly attached to the top of the pier, the necessary "play," which in the wire cable is secured by the free movement of the cable over its saddle, is attained by the movement of the pier itself, which is pivoted at the bot-

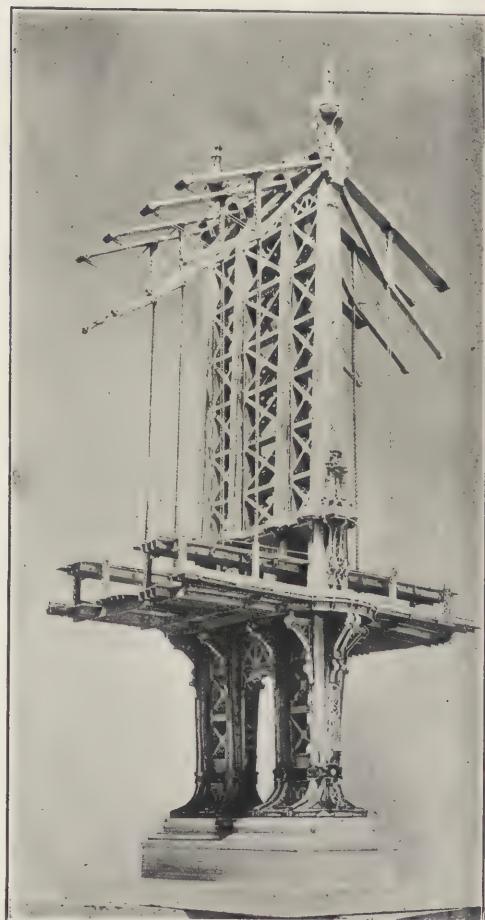


FIG. 21. PIER AND TOWER OF PROPOSED MANHATTAN BRIDGE.

Gustav Lindenthal, Engineer.
Henry F. Hornbostel, Architect.

tom. Certainly this arrangement is not expressed in the actual form of the pier of the Manhattan, which spreads at the bottom and is visibly and strongly attached to its masonry support. As a matter of fact, it seems, the pivotal point at which the movement is permitted and allowed for is the joint marked by a collar, below which the foot of the pier begins to spread. Evidently there is here a failure to expound and express in the forms the actual construction of a column pivoted and movable. But that is a detail in a construction which is so clearly a great advance upon anything that had before been done, at least upon this side of the Atlantic, in the architectural design of a great modern bridge.

Upon its production it was hailed as such an advance by the whole architectural profession and by our whole art world, especially including the Municipal Art Commission. One does not yet understand how the public expectation of seeing it established in execution has been baffled. The engineering innovation which was questioned and questionable was evidently inextricably connected with the unquestionable architectural improvement. For it was nothing less than the abolition of the stiffening truss necessary to secure the rigidity of a suspension structure suspended from wire cables, a stiffening truss which, as we see in the old Brooklyn Bridge, as we see still more in the Williamsburgh Bridge, and as we should most of all have seen in the execution of the original design for the Manhattan, cannot be prevented from asserting itself as in effect an independent and rival construction. The enormous architectural advantage of the eye bar chain which Mr. Lindenthal proposed to substitute was that by reason of the points of attachment which formed an integral part of the chain it enabled the stiffening truss to be incorporated in the suspensory structure, doing away altogether with the independently trussed roadway, and hanging from the suspenders a clear and unobstructed bridge-floor. So bold an innovation necessarily induced question and invited investigation, and Mayor Low appointed a commission of the most eminent engineers and disinter-



FIG. 22. PROPOSED MANHATTAN BRIDGE.

Gustav Lindenthal, Engineer.

Henry F. Hornbostel, Architect.

ested engineers who could be found to make the investigation. Their report was conclusively in favor of the practicability and sufficiency of the proposed construction, and was satisfactory to the municipal authorities, the experts of the Board of Aldermen alone excepted, who continued to "hold up" the appropriations for the bridge upon the ground, at least upon the ostensible and ridiculous ground, that they were still unsatisfied that the eye bar chain might advantageously supersede the wire cable! But, as soon as Mr. Lindenthal went out of office, the new authorities of the Bridge Department proceeded to revert to the superseded construction, quite ignoring both the proceedings of their predecessors and the report of the experts, and

not pretending to a particle of expert authority beyond their own. The occasion seemed eminently one for inquiry upon the part of the Municipal Art Commission, which seemed to be entitled to have cause shown to it why a design which it had approved with enthusiasm should be rejected over its head. Mr. Lindenthal supplied it with a ground of action in making a specific series of objections to the design substituted for its own, and offering to prove his points to an expert commission. The Municipal Art Society has never in its history attempted to render a more important civic service than it tried to render by forcing upon the attention of the public and of the Art Commission the reason there was to apprehend that the city was not getting the best bridge possible for its mon-

ey. It seems that here was an excellent opportunity, perhaps the best opportunity it had ever had, for the Art Commission to render a considerable public service, in the direct line of its own powers and duties, by calling for such an expert commission. "Instead of which" the Commission, without asking any questions, and with one honorable exception, meekly approved the design substituted for that which it had already so heartily approved, and balked the project of making the most noteworthy advance this country had witnessed in the direction of artistic engineering. Thereby it seems to have laid itself open to the bitter comment which Charles O'Conor made upon the Bar Association, what time that body refused to investigate charges against him—"I thought you amounted to something."

Montgomery Schuyler.



The Residence of Mr. Samuel Cabot

Winslow & Bigelow, Architects

In any characteristic American house of to-day, the observer can usually discern the effect of two different tendencies—the tendency which induces the intelligent architect to adhere to certain authentic types of domestic design, and the tendency which induces him to modify the type in order to meet local and personal conditions, or to produce novel and individual effects. In some instances one of the tendencies gets the better of the other. The house may adhere so closely to an authentic type that it loses all individual and local propriety, or the architect may sacrifice everything to his desire to be original, and may thereby lose the deeper charm which people of taste derive from the sight of mature and well-behaved architectural forms. In other cases the two tendencies are both present, but are far from being harmoniously combined. But in all the really successful houses erected from plans by intelligent and well-trained architects, the two tendencies are not only both present, but they are merged in a certain integrity of effect.

Such integrity of effect has unquestionably been obtained by Messrs. Winslow and Bigelow, in the house which they have designed at Canton, Mass., for Mr. Samuel Cabot. It would, indeed, be difficult to name anyone authentic type of domestic architecture from which Mr. Cabot's house has been derived. It conforms in general to the style of an Italian villa, yet it is not at all Italian in the effect which it makes. Some of the detail is in a way Colonial, yet no one would call it a Colonial house. In fact, one may as well abandon any attempt to apply a definite historical name to its architecture. Yet in spite of this fact, it none the less arouses certain pleasant and palpable, if vague, historical associations. It is not in the least either miscellaneous, or curious, or out-

landish in appearance. The architect has merely dealt with the conditions which confronted him, in a frank, sincere and simple way, and he has consequently designed a building which is historically suggestive without being merely imitative, and which is individual without being arbitrary.

The immediate surrounding of the house are rough and uncultivated, and are over grown, for the most part, with pines and hemlocks. The grounds are consequently treated in a manner which is for the most part informal, but which none the less, does not ignore certain sources of formal effect. The house is approached by a curved driveway. All architectural features have been excluded from the garden, which is enclosed by an evergreen hedge, and the masonry is rigorously and not very happily rusticated. On the other hand, the terrace has the advantage of certain straight lines and the garden of certain axes in relation to the house. The general effect of the combination, apart from the rusticated masonry, is or will be very happy; but of course the illustrations given herewith do not afford the reader much idea of the way in which the surroundings of the house will ultimately look. A good deal of necessary planting remains to be done, or has obtained a wholly insufficient growth, and after the lapse of several years the effect will be entirely different. The curious and significant thing about the relation of the house to the landscape is the way in which this simple regular building, which is distinctly classic in feeling, harmonizes with the rough landscape—and this in spite of the fact that some of the immediate steps between the building and its surroundings have not been very carefully graded.

The design of the building itself presents an unusual combination of effective lines, excellent proportions, inter-



THE HOUSE OF MR. SAMUEL CABOT.
The Front and the West End.

Canton, Mass.

Photo by T. E. Marr. Winslow & Bigelow, Architects.



ENTRANCE TO THE HOUSE OF MR. SAMUEL CABOT.

Canton, Mass.

Winslow & Bigelow, Architects.

Photo by T. E. Marr.



Canton, Mass.

THE GARDEN OF THE HOUSE OF MR. SAMUEL CABOT.

Photo by T. E. Marr.

Winslow & Bigelow, Architects.



THE SOUTH FRONT OF THE HOUSE OF MR. SAMUEL CABOT.

Canton, Mass.

Photo by T. E. Marr. Winslow & Bigelow, Architects.



THE HALL OF THE HOUSE OF MR. SAMUEL CABOT.

Canton, Mass.

Photo by T. E. Marr. Winslow & Bigelow, Architects.



DINING-ROOM AND LIBRARY OF THE HOUSE OF MR. SAMUEL CABOT.

Canton, Mass.

Photo by T. E. Marr. Winslow & Bigelow, Architects.



THE LIVING-ROOM IN THE HOUSE OF MR. SAMUEL CABOT.
Canton, Mass. Winslow & Bigelow, Architects.

esting openings, and telling projections with other dispositions, in which the completeness of the design has evidently been sacrificed to the exigencies of the plan. It frequently requires courage for an architect, who possesses as much taste, as does the architect of this house, to arrange some of his openings and masses in a way that impairs the perfectly satisfactory appearance of his façade, but when such sacrifices are demanded by the comfort of the residents of the house, he is as a rule justified in making them. A house is primarily a place in which to live. The convenience of its inhabitants should be the first consideration of the architect, and inasmuch as it is generally necessary in this world to sacrifice one good thing in order to obtain another, a well-lighted and thoroughly comfortable interior generally means an exterior whose appearance betrays certain irregularities. In the case of Mr. Cabot's house, for instance, the appearance of the façades, particularly the one giving on the terrace, is injured by the number and character of the openings. The large double window, opening from the hall of the second floor, in particular is almost a scar upon that front of the building. Yet one can readily understand what a convenience and comfort such a window would be, and one would hesitate to say that the architect was not justified in giving it the size, character and position he did. Throughout the whole building the openings have been arranged for the convenience of its inhabitants, and without very much regard to the attractive spacing of the façades. In the same way the three-story service extension, while very convenient in arrangement and charming in some of its details, has been added on to the main house without very much regard for the integrity of the composition. Yet in spite of these deductions the whole effect of the exterior is not only charming and personal, but it is, on the whole, architecturally interesting and sound. The proportions and masses are in general admirable, the detail simple in design, and most discreetly used, while such subordinate but important members

as the entrance porch are managed in a way which is individual and which brings out both their importance and their necessary subordination. The problem of obtaining a satisfactory entrance to a house of this size has seldom been managed better than it is in the case of Mr. Samuel Cabot's residence.

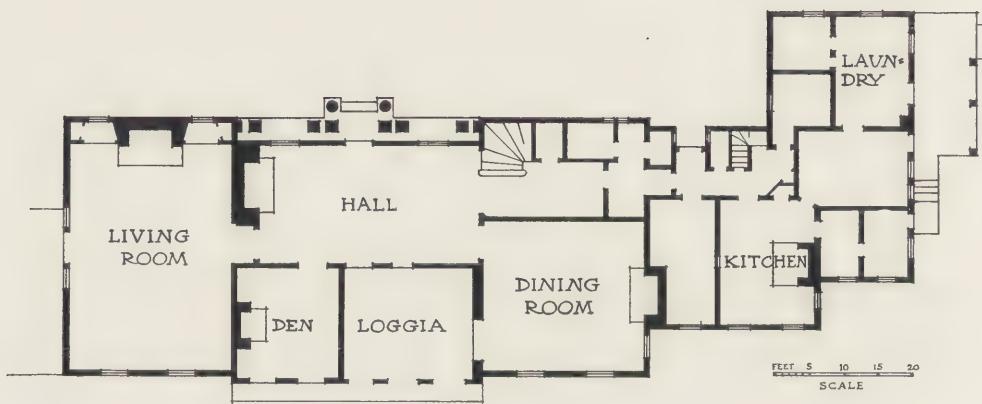
The plan of the house is peculiar, because it makes no provision for a piazza; but something equally good, if not better, is arranged, viz., a completely enclosed loggia. The entrance on the north side of the building gives upon a large hall, as wide as the recess in the façade, and by walking straight through the hall one reaches the paved and domed loggia, which obtains sunlight and air from five large arched window-doors opening to the south. The arrangement is obviously one which is better adapted to the winter than to the summer; but when a house is occupied all the year around some such combination of both winter and summer conveniences is desirable.

The design of the interior is characterized by simplicity and good taste, and the residents of the house have loyally co-operated with the architect in selecting the furniture and hangings of the building. The entrance hallway is spacious, and is paneled to the ceiling in dark wood. The stairway has not been very well managed, as a matter of appearance; but what so rare as a thoroughly good stairway in a house which cannot cost more than a certain amount? The living-room is a still more attractive apartment. The framework is provided by a low dado, running completely around the room, by flat pilasters, which enclose the windows, the doors, and the mantelpiece, and a plain but effective cornice. The wall spaces enclosed by this framework are treated in solid, flat colors. Nothing could be simpler than this design, and yet how sweet, precise and pleasant the effect is. The dining-room is as simply treated as the living room, but with some differences in detail. The floor is paved with red tiles instead of being laid in oak, the ceiling is domed, and there is no paneling. Similar flat pilas-

ters are, however, used to frame in the wall spaces, the scale of which is reduced by mouldings parallel to the lines of the outer frame. The wall surfaces are again painted a solid color. The domed ceiling, the tiled floor, and the severe treatment of the walls give novelty to the appearance of the room, without adding any impropriety to its effect.

It arouses Italian suggestions, which are not, however, in the least incongruous with the Colonial furniture. Altogether, the interior as well as the exterior will add to the reputation already achieved by Messrs Winslow & Bigelow of ranking very high among the American designers of effective, appropriate, and comfortable houses.

A. C. David.



PLAN OF CABOT HOUSE.

A Tuxedo House

The Residence of Mr. T. Harleston Deacon

Tuxedo will, in the course of time, become a place of peculiar interest to the historian of American domestic architecture. It was founded as a place of residence for rich people during the warm weather, at a time when the different types of the contemporary American residence were beginning to be established; and during the last twenty years examples have been built of almost every popular phase of design, and almost all the leading architects of New York and its vicinity are represented. Thus a chronological exhibit of the dwellings erected at Tuxedo since the last years of the eighties would portray very well, not only the changing ideals of American architecture during these years, but also the changing economic and social conditions which have contributed to make those houses what they are. Of course there would be some limitations to this exhibit. There was no room for the distinctively "palatial" residence, or for the large country estate, in a community like that of Tuxedo. It is only the smaller house, surrounded by a comparatively few acres of land, that one finds represented; but these smaller houses were generally designed by good architects, and sufficient money was spent upon them to afford certain architectural opportunities. Consequently, nearly every house which the place contains has a certain significance, and towards the end of the period this significance tends to increase rather than diminish. The first houses were generally frame cottages, intended only for occasional use, and for the most part constructed somewhat unsubstantially and designed without any great care. Now, however, the houses are occupied for longer periods; they are constructed of more substantial materials, and are intended frequently for winter as well as for summer use. The result is, that whenever a newcomer buys an old house in Tuxedo he generally finds it

necessary to make extensive alterations. The period of reconstruction has begun, and there is a new Tuxedo as well as an old.

The house of Mr. T. Harleston Deacon, illustrated herewith, emphatically belongs to the new Tuxedo. It was completed only last spring. It is substantially constructed of concrete, and is a fully equipped residence, intended for habitation during a large part of the year. Like the other houses in Tuxedo, it conforms to the type rather of the large and handsome suburban residence than that of the country estate. It is surrounded by enough land to detach it entirely from its neighbors, but the area of this land is not large enough to afford an opportunity for any thorough landscape treatment. It is situated like so many Tuxedo houses, on the side of a hill, on which a number of fine deciduous trees are growing. The approach to the house from the road curves down the hill, and the slope of the actual site of the house is so sharp that the cellar, which on the front is sunk in the ground, is on the back enclosed by a high masonry wall. The only way whereby a terrace on the level of the main floor of the house could be obtained in the rear was by extending the foundation wall until it surrounded as much space as was necessary for the cellar. One of our illustrations shows the view of rock, river and wooded hillside, which is obtained from this terrace, and which is very beautiful and picturesque.

It was natural that on such a site Mr. Deacon should have wished to place a picturesque house, and a house of this kind he has obtained from his architect, Mr. Wilson Eyre. The lines of this house, with its gables and its high-pitched roof, are for the most part Elizabethan; but the effect is very different, owing to the different character of the material and construction. The exposed timbers in an Elizabethan house



THE HOUSE OF MR. T. HARLESTON DEACON.

Tuxedo, N. Y.

Photo by A. Patzig.

Wilson Eyre, Architect.



REAR OF THE HOUSE OF MR. T. HARLESTON DEACON.

Tuxedo, N. Y.

Photo by A. Patzig.

Wilson Eyre, Architect.



VIEW FROM THE HOUSE OF MR. T. HARLESTON DEACON.

Tuxedo, N. Y.

Photo by A. Patzig.

Wilson Eyre, Architect.



DEN IN THE HOUSE OF MR. T. HARLESTON DEACON.

Tuxedo, N. Y.

Photo by A. Patzig.

Wilson Eyre, Architect.



HALL IN THE HOUSE OF MR. T. HARLESTON DEACON.

Photo by A. Paizig.

Tuxedo, N. Y.

Wilson Eyre, Architect.



HALL IN THE HOUSE OF MR. T. HARLESTON DEACON.

Photo by A. Fatzig.

Tuxedo, N. Y.

Wilson Eyre, Architect.



LIVING-ROOM IN THE HOUSE OF MR. T. HARLESTON DEACON.

Photo by A. Patzig.

Tuxedo, N. Y.

Wilson Eyre, Architect.



DINING-ROOM AND LIVING-ROOM IN THE HOUSE OF
MR. T. HARLESTON DEACON.

Tuxedo, N. Y.

Photo by A. Patzig.

Wilson Eyre, Architect.

give the architect certain lines and projections on the face of the building, which enables him to make its effect light and graceful; but such an effect can hardly be obtained from a solid concrete wall pierced only by the absolutely necessary openings and without any projections on the front except the overhang of the roof, and one bay window. A house of this kind must be vigorously rather than daintily picturesque. The rough walls give the impression of great solidity and strength, and this impression, while, owing to the character of the construction, it is not reinforced by deep reveals in the openings, is carried out in the massive terminal chimneys, and the emphasizing of the openings by the blackening of the window frames. The architect has accepted with the utmost frankness the character of the selected construction, and has divested his building of adventitious or applied ornament. Indeed, as one stands down in the driveway on a level with the house, it suggests vaguely houses which we have seen on English village streets. Of course the suggestion does not persist when the house is seen from below or from above; but from certain points of view this mixture of plainness, solidity, picturesqueness and informality arouse one's recollections of English village houses. This attempt of Mr. Eyre's to carry the best qualities of concrete construction into his design is worth the careful attention of other architects.

The design of the interior of the house suggests the same period as the design of the exterior. The woodwork is all of it dark, and while a certain amount of Renaissance detail is used, the effects sought are similar to those of Jacobean rooms. The entrance hall, for instance, is enriched with a Jacobean ceiling, and with an elaborately carved mantelpiece and stair-rail, and both the stained glass window and the furniture arouse kindred associations with the

older English houses. The wall covering also, while it is not expressly Jacobean, is assuredly Jacobean in spirit, because, after the manner of such things, it does its very best to attract attention. In the living-room the ceiling is also Jacobean, the two windows on either side of the mantelpiece are filled with stained glass, and the carving of the woodwork around the mantelpiece is still more elaborately wrought, but the effect is rendered less complete by the modern upholstered furniture, the draperies and the knickknacks.

Whether one prefers a series of Jacobean interiors to a series of rooms decorated, according to the current fashion, in one or more of the French, Italian or English Renaissance styles is, of course, chiefly a matter of taste. It would assuredly be a bad thing for the American architect entirely to throw away the rich materials which he can gather from the Jacobean storehouse, and it has not proved to be beyond the skill of several American designers of interiors, notably Mr. Stanford White, to use without any impropriety some Jacobean detail and furniture in Renaissance rooms. But the Jacobean room has a manifest danger, whether we like it or not—the danger, *viz.*, that the incidents and the features of the design will overpower the total effect. Jacobean details are unquestionably insubordinate, and frequently claim more attention than the economy of a thorough design can properly grant. Barring the dining room, the details of the rooms in Mr. Deacon's house have this tendency to be insubordinate, so that, in spite of their careful planning, and the many valuable properties they contain, their effect is not all that they might be. They constitute, nevertheless, an extremely interesting set of interiors, which may teach any one who examines them closely an instructive lesson in what to do and in what not to do in arranging and decorating a series of rooms.

The City Hall at Copenhagen

HISTORY.

In the year 1892, the city council of Copenhagen, the capital of Denmark, began the erection of a new city hall, the sixth in order, the older ones having been outgrown or burned down. This capital has grown of late rapidly, something after the manner of our American cities, and the requirements called for a big structure. If not the largest building ever undertaken in that little country, none other comparable with it has for many years been carried through. A competition for the selection of an architect was inaugurated, only Danish architects participating. The best were selected for a final competition, the first being preliminary. The result was the choice of Martin Nyrop as architect, his plans having found favor.

The work was carried along without haste, with an eye single to the best results. The foundation was expensive and slow work. The superstructure followed and the tower framing was completed in 1898, six years after the corner stone was laid. But they are accustomed to slow building over there. In 1901 some of the offices were occupied. In the beginning of the year 1903 the city council held its first session within the new walls. It is now practically complete. The Hall of State is receiving the finishing touches and in the upper part of one stairway the plasterer is preparing for the "al fresco" mural painting. Everything else is in the most perfect running order.

There is, however, one department not even begun and perhaps it never will be. In nearly all German cities it is customary to have a café restaurant in the basement story of the city hall —the so-called "Rath-haus-keller." Such a one has been planned by the architect, with a separate, very convenient, but yet inconspicuous entrance near the main door. In the last minute the city council considered it beneath its dignity

to engage in business or to sublet a portion of the new structure for such purposes. The rooms are unfinished and unused, a big sacrifice for their pride, for these "kellers" pay well.

EXTERIOR.

The hall lies in a busy part of the city near the central railway station and these two buildings constitute the neighborhood an important radial point, though not in the geographical center. In shape it is oblong and very nearly 226 feet by 408. It is free on all sides. The long axis lies nearly in a southeasterly direction. On the east, south and west sides are fine broad streets. On the other side of the street to the west lies a park.

To the north is a large square, like nearly all other older European open places, those dating from the days preceding the engineer's checker-board regulation of cities. The shape of this piazza is quite irregular and long in the direction of the main axis of the hall.

The building is of brick with granite base and chalkstone trimmings. The most notable feature is the division into two parts. On the east the high tower marks this division, placed directly opposite a street, on the long side and not on the square. On the west, corresponding to the tower, is a gable with a turret, the so-called pigeon tower. These two parts are officially known as the front and the rear.

Standing in front the eye is caught by the row of large windows in the third story ending with a vigorous bay near each corner. Back of these windows is the Hall of State. The roof lines are bold, and to bring them out still more the corridor walls are carried through the roof, many feet high, and broken up into large crenellations.

The frieze of the cornice is white with very little modeling, of chalkstone and brick. It is punctuated with small windows, which light the large attic. The wall line finishes with a large copper



THE CITY HALL OF COPENHAGEN.

Martin Nyrop, Architect.

gutter, touched up with gold. The roof is of slate.

Directly over the imposing arch of the entrance is a large gilt figure of Bishop Absalon, the founder of the city. On each side and lower down are shield-bearers. In front the pavement is hollowed out in a semi-octagonal shape with the diameter toward the building and sloping down to this. It was a bold thing to do to compel people coming from the front to go down this incline

and texture to the surface. There is a middle line of windows, the largest placed near the top. But the finish of the tower is not Italian, only a northern mind would have conceived of it. The architect has cleverly avoided weakening the base of the tower with an entrance. This, which is really a large driveway, is placed on the side and there is one similar on the west.

The rear is in every way plain and is also lower. It has an additional story,



"ON THE WEST SIDE IS THE PARK OF TIVOLI."

The City Hall of Copenhagen.

Martin Nyrop, Architect.

and then climb the stairs in order to get to the building. But the results justify this means of breaking up the square and no one minds the inconvenience.

The immense and high tower, 330 feet, with a decided taper to the shaft, is the dominating feature. It is strongly reminiscent of Siena and North Italy in feeling, even to the extent of the "cannon holes" in the brickwork—bricks omitted, partly to assist in building of future scaffolds, partly to give life

owing to the slope of the ground. Along the west side the City Fathers have stolen a part of the wide boulevard and fenced it in. Of this they have made a little park, which adds materially to the attractiveness though the trees have as yet hardly begun to show. The boulevard is so wide that even after taking away enough for this garden spot there is sufficient room for the traffic.

The immediate surroundings of the



THE ARCH OF THE ENTRANCE.

The City Hall of Copenhagen.

Martin Nyrop, Architect.



"THE PUNCTUATION MARKS OF
WHITE STONE."

hall are fairly good. On the west side is the park of Tivoli. To the front are hotels and on the side business structures. There are no other public structures near by. The selection of site is very happy as the building counts from so many directions. Quite naturally by contrast the mind reverts to that other newly completed and also highly personal structure, the Roman Catholic Cathedral of London. This could not have been placed more unhappily. Narrow streets and high buildings surround it on all sides—not a single point of view. And the immense expense renders it practically hopeless that a way will ever be cut through the narrow block in front and out to the wide and busy Victoria street.

PLAN AND EXTERIOR.

The division into two parts is also quite evident in the interior. In the front, which is far richer, are the show rooms and rooms for the higher officials. These are grouped around a covered

court. The ordinary offices in the rear enclose a grass covered court. The division between the two contains the kernel of the structure, the council chamber. It is thus well surrounded and the members in meeting feel the protection of seclusion for their gatherings.

The entrance vestibule, though not very large, is, however, attractive in its simple lines. It is granite, chalkstone and brick. The tympanum directly in front of the visitor is filled with a highly conventionalized group, a council gathering in the old time, under a tree. Below are the former city guilds, each with its emblem. Just above the council there is a telling inscription, sarcastic in only too many instances—A city is what its people make it, or more literally, Like city, like people.

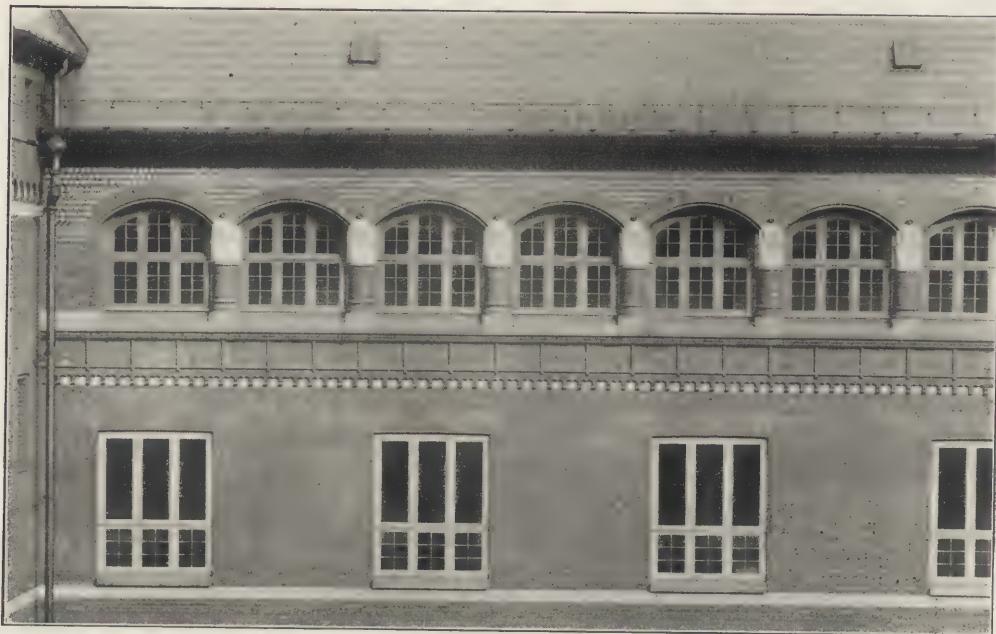
The "pièce de resistance" of the entire structure, that which is seen by 99 per cent. of all comers, is the glass covered court directly beyond the vestibule. A



"THE ARCHITECT HAS DRAWN FREELY
FROM THE ZOOLOGY OF THE NORTH."

brighter, pleasanter, more inviting court would be difficult to imagine. Directly in front is the wall of the dividing wing, containing the council chamber, its five large windows clearly indicating its character. On the three other sides are passages in three stories, connecting the various rooms. In the first story is a wall with few openings. In the second there are more openings and a balcony runs all around. In the third is a colonnade light and graceful. The color treatment is white stone in the

There is no "grande escalier," but there are two fine stairways, one in the tower and one in the corresponding west gable. Both lead directly to the council chamber. The one to the west is the richer and leads to the special entrance for the president and the four mayors. It is called the President's stairway. Directly at the head of the stairs is a fine wall painting in faience, representing the daughters of Aegir, the seagod of the Scandinavian myth. In the cloistered ceiling above are seagulls



"THERE IS EVIDENCE OF LOVING CARE IN ALL THE DETAILS."

The City Hall of Copenhagen.

Martin Nyrop, Architect.

first story, alternating bands of chalk-stone and very light red brick in the second. Darker brick above, and the woodwork of the glass ceiling kept in a dark tone. Back of the colonnade the walls are plastered white.

The architect called my attention to the entire absence of paint or pigment in this splendid room. He wanted the materials to tell their own story. The lettering under the colonnade is of slightly variegated brown terra-cotta, set in plaster. Each inscription commemorates some event in the history of the city. It is very decorative.

and the walls below are decorated with conventionalized fishnets and trees, subjects suggested by the character of the painting. The stairway in the main tower is for the councilmen. The wall decoration at the top are "al fresco," ancient views of the city and of one of the earlier city halls. In the ceiling are verses chanted by the old-time town criers at various watches of the night.

On each side of the council chamber is a cloak room and an ante-room with balconies to the two courts. There is also a small buffet for midnight lunches. The council chamber is dark on account



DETAIL OF ONE OF THE ENTRANCES FROM THE COURT.

The City Hall of Copenhagen.

Martin Nyrop, Architect.

of the dark glass, but this does not matter as it is only used evenings. The ceiling is heavily beamed, and close up under it, so as not at all to obtrude on the members in session, is a visitor's gallery on three sides. In each corner toward the court are loggias for honored guests, and between is a retiring alcove with a bay.

There is a slightly raised platform for the president, the four mayors and some other functionaries, with a canopy over the president's chair. The desks are not individual but tables forming four-quarter circles. Along the end walls are seats with high panel work, for the use of members when they wish to consult each other during long speech.

Eight large chandeliers light the room in such a way as to keep the upper part rather obscured. The press has the first row in the gallery at one end.

Below the council chamber is a large room for a civic museum, as yet hardly begun. Still lower on a level with the floor of the covered court are the city archives, lighted from the south through large windows from the open court.

The large Hall of State, extending nearly the entire front of the building, is receiving the finishing touches. It is a fine room with dark beamed ceiling, touched up somewhat with color. At each end is a visitor's gallery, with stairs direct from the corridor. The floor is of American yellow pine, laid in herringbone pattern. It is in short wide pieces, but flat sawed. Some day there will be trouble, just when it is least wanted, when a grand ball is going on.

At one end a door opens into a suite of three rooms for the library. At the other is a session chamber for the magistrates, or the heads of departments.

The City of Denmark is blessed with four mayors. One corresponds to the treasurer and he and one other mayor and the president have rooms in the front. The other mayors, the city architect, engineer and scores of other officers are arranged in the rear.

These rear offices are finished plain with a minimum of wood. The south end is wider than the two sides and here

are rooms also on the open court. These offices are connected with a gallery running all around a narrow court. Above is a glass roof to light this court.

MATERIALS.

When remarking to the architect that they build so much with brick in Denmark, he answered, "Yes, but you will notice our bricks are hand made, not from a machine," and he made a series of identical motions. It was hardly necessary to call attention to it. No pressed bricks could give that pleasing texture to the walls. The use of such bricks would quite effectually deaden the entire structure.

The other materials are also mostly of Danish production. The granite of the base and for the steps is from the Island of Bornholm. The chalkstone that gives so much variety and life has already been mentioned. There is a great deal of burned and glazed clay faience in the decoration, also of Danish manufacture. The floors are of marble or of mosaic in all halls and corridors.

The roof is of slate in cement. The sheet metal is copper. The woodwork is mostly oak with the doors in the more important rooms of mahogany. In some departments, as in the treasury, they have used our own pitch pine which, true to its nature, is already becoming grimy.

Throughout there is used solid substantial material and the workmanship is of the best. But when one gets up into the attic and sees the lumber piles in the roof construction, one's surprise is great. Why in these modern days of steel use such inflammable materials and invite disaster? But it is no easy matter to get out of old ruts and they are now so accustomed to wood in the roof, they seem to think of no other way.

ORNAMENTATION AND EMBLEMS.

The architect in a country with heraldry and a long history, has advantages; ideas for decoration are inevitably suggested.

Nyrop has made good use of these opportunities and yet in this treatment,



DETAIL IN THE COURT.

The City Hall of Copenhagen.

Martin Nyrop, Architect.



THE COURT.

The City Hall of Copenhagen.

Martin Nyrop, Architect.

the symbolism, is never obtrusive. A motive that is constantly recurring is taken from the coat-of-arms of Copenhagen, three towers. Among other places it is seen at the corners of the copper gutter, too far away to be distinguished and yet they are good accent marks.

In the main vestibule the long row of figures representing the various old-time guilds each with its own device is certainly fine. In the same way quaint old seals are also made to serve deco-



DETAIL OF THE COURT.

rative purposes. And there is the crown, in this case not the royal one, but the so-called civic crown. It is used over the bay windows in the open court and in the chandeliers of the council chamber, and in several other places.

Then there is the long history of the country and the city. Directly over the entrance is placed most appropriately a large gilt figure of the founder of the city, the vigorous Bishop Absalon. Two shield bearers a little lower down, complete this effective framing of the doorway. The historic inscription in the covered court, and the "al fresco" paint-

ings of former city halls, and historic views of the city, have already been mentioned. Lastly there is the rich lore Scandinavian mythology, which has also furnished subjects.

The architect has drawn freely from the zoology of the North. Perhaps the best of conventionalizations are those of the snakes in the vestibules, the walrus heads of the rear doorway and the conspicuous and fine bears on top of the crenellated wall of the front. Dogs, cats, mice, crows and seagulls, all fall gracefully into the decorative scheme, each in its place.

Nor have the builders hesitated to use portraiture in stone. The heads at the bottom of the spandrels of the colonnade in the covered court are highly conventionalized likenesses of those city fathers, who undertook the construction of this building. The architect himself is used as a model and also his wife.

Another effective scheme of decoration is suggested by the very processes of erecting the structure. Flat newel posts are placed three or four on each run of the stairway in the large tower. On the side toward the well hole are carved splendid figures of all manner of workmen. There is the roofer and the bricklayer, the carpenter and plasterer, all busily at work. Further down are the laborers, the men coming up with bricks and mortar, timber, slates and what not. Last of all, bringing up the rear, comes the clerk-of-works, also a piece of portraiture. It is a clever and effective way of decorating the stairs.

Perhaps the most prominent decoration is the free use of brick in endless geometric patterns and the punctuation marks of white stone. These brick patterns are strongly reminiscent of Northern Italy and the mind reverts quite readily to S. Stefano at Bologna. In fact it is said the Danish architects hardly go beyond North Italy in their years of travel and study. Clever fellows! Well do they know that their own country, so eminently a brick country, has more to learn from Lombardy than from Tuscany.

The symbolism that is employed is really part of the scheme of decoration.



"A FINE WALL-PAINTING IN FAIENCE, REPRESENTING THE
DAUGHTERS OF AEGIR."

The City Hall of Copenhagen.

Martin Nyrop, Architect

The six large figures along the cresting of the roof in front (see photograph from the model room) are all old-time town criers, variously equipped. They and the large tower clock, which chimes every quarter of an hour, have taken the place of the real watchers. These are ever on duty. The rooster weather-vane on top of the tower, is another symbol of watchfulness.

The rear, which is, owing to the character of the offices it contains, distinctly more modern, has under a canopy on each corner a "blue coat" and a fire-laddy in everyday uniform. Then there is the small door on the east, leading to the department for the infirm poor. Over it are carved in the granite a hen stretching out protecting wings to her chicks. And lastly the dove is seen over many windows in the upper stories and especially the dormers perched on a projecting beam, quite content with her home. No doubt this was done, in order to suggest that a city hall is after all domestic; it is the civic home. In fact it may be said that the architect has succeeded remarkably in giving a homely feeling to the structure. It is far from a collection of mere show rooms and front parlors. It is a building pre-eminently for every day use, and in no way repellent because of cold and distant grandiosity. And yet it is dignified—the dignity of known worth, having no need of ostentation.

PRACTICAL AND MECHANICAL.

The building is heated by four Babcock & Wilcox boilers, placed in a separate model-equipped structure, connected by a concrete tunnel under the streets. The heating is mostly indirect, using several fans. The air to some of the rooms is filtered through long rows of zigzag cloth filters, and then moistened with steam, escaping through automatically refilling tanks. In another part, where there was no room for filters, the air is merely washed by a fine spray. The heat regulation is not automatic, except in one department, using a Danish thermostat. It seems quite different from the American system, for there is no compressed air.

In connection with the ventilation one should note the crenellation of the brick wall breaking through the roof. These are really foul air vents, and it would be interesting to know which suggested the other, the vent duct or the crenellation.

The snow on the large skylights is melted by steam heat as soon as it falls to prevent trouble.

It will give some conception of the size of the building to be told that sixty women are employed every day to clean the 485 rooms that are now in use. For there are some unfinished portions to allow for future expansion, as for instance the large space over the Hall of State, now merely a garret. In order that the janitors may not forget the door mats the architect has arranged recesses in the floor. And in this way they are not sliding about nor tripping the unwary.

Time is kept by an exceedingly fine chronometer, in the information room of the first story, connected electrically with the dials in the tower. These dials are in diameter the same as the front door opening. Unusually well tuned chimes peal forth at every quarter. At the first quarter one little melody. At the second two, and so on. At six and twelve o'clock quite a little tune is played.

COST.

We Americans are rather prone to reduce things to a dollar basis in order to get at a comparison. It is not always the better part of discretion to do so. This practical and immense structure, a thing of beauty and a joy for centuries to come, cost the ridiculous sum of 5,817,500 crowns or hardly more than one and a half million dollars. Just think of it. And there we have our own city hall of P——! but spare us. We'll never do it again. And we do not even have the excuse of shielding ourselves with the higher cost of building at home for the difference is really very slight. Labor is to be sure lower, but materials are higher and progress slower, so one thing equalizes very nearly the other. But it is of brick, say some.

Well, if we could always save money and get as fine results as this, let us by all means use brick and discard stone. Unfortunately we cannot, as anyone can easily determine for himself by spending a few hours on the trolley cars of Antwerpen. For even the Dutch have failed to make those endless rows of houses with cornice lines all of the same height, anything but intolerably dull. One would have to go to the New York brown stone front to find streets more sterile and soul wearying.

COLLABORATING ARTISTS.

It is quite evident that the final success of a structure such as this is to a great extent dependent on the character of the many collaborators. These seem all to have been Danish which ought not to surprise us. Copenhagen is an artist center. For though very nearly the smallest of countries, the capital of Denmark has what is claimed to be the largest collection of French sculpture outside of France. Besides the celebrated collection of the great modern Thorvaldsen, there are numerous other art collections and museums.

It might not be amiss to mention some of the artists who have linked their names to the structure, only less prominently than the architect himself. The figure of the founder-bishop is by Prof. Bissen. And the town criers on the roof by Prof. Aarslef. The reader may have noticed that much of the best work in Europe is done by Professors. The European Universities have a way of attaching great names to their faculties. In return the holder gets a salary and delivers some lectures, but the greater part of the time remains his own.

The policeman and the fireman, the walrus of the rear door and the snakes together with most of the minor sculptural decorations are by Bundgaard.

The very decorative tympanum of the vestibule with the guilds below is by Frau Slott-Moeller. There was a competition for this and, curiously enough, first and second prizes were captured by women. "The men began coming in third place," the architect remarked.

The faience picture of the splay in the archway of the door, in the covered court, is made up of seagulls skimming over the water filled with fish, or fighting over their prey. In the corresponding doorway to the east are crows flying over a landscape. Both are by Hansen-Rejstrup. The large painting of the Daughters of Aegir, also in faience, is by Froelich. The bear in the fountain by the court and the genuine "al fresco" paintings are by Skovgaard. The panel over the door in the library, representing the architect and his superintendent on the roof of the building discussing some instructions for the mason foreman, is painted by Kroeyer.

The so-called frescoes of the windows and stairs, conventionalized flowers, leaves, etc., in few colors are by Moeller-Jensen. There are other paintings by Ring, Hammershoj and Carl Jensen, so the list is extensive. Apparently all have worked understandingly with the architect to produce one large harmonious whole.

STYLE.

If you should ask the architect what style he had adopted for his structure, he would probably say he did not know. And this is no discredit to either architect or building. Yet the question is justified for the building has style, style in that broad sense that an orator has style or a writer or an actor, a style imparted by the author to every part be it even "minute and unseen." It may be quite a fanciful idea but one likes to think that its designer gave to this one building all his time, all his thought, all his ideas. One likes to imagine that he prepared himself for this one work, not by a large indiscriminate practice, frittering himself away on all manner of commercial problems, but rather by a long preliminary training in select works, executed patiently and without haste. Meanwhile his mind was filling with thoughts and ideas for the opportunity of his life. Then it seems he spent all, gave of himself with a free hand and concentrated every energy on this one object. It may be fanciful, probably is, but the writer has been able



THE TOWN-CRIERS OF COPENHAGEN.



A COUNCIL CHAMBER.

The City Hall of Copenhagen.

Martin Nyrop, Architect.

to find no other work of importance from Nyrop's hand. And the fact is that the erection of this structure coincides with the best years of a man's active life. Herr Nyrop had just turned forty when the question of a city hall was seriously discussed. A year or two later he captured the prize in a competition. The building is now receiving its final touches in the Hall of State, and the architect is not yet sixty. It is quite enough glory for one man. There is something of the flavor of old time, the days before machinery. There is evident a loving care for all details, nothing slurred over, nothing slipshod, nothing "scablonenhaft" as the Germans say.

But to one man this city hall must be a disappointment—on paper. That is the average, self-assertive and all-knowing committee man, appointed to procure a new city hall, court-house or library for his community. Its big fault to him is the lack of columns. And competing architects know this. It is not such a big trick to string a lot of columns along a front, most any draftsman can do it. And then too, most important of all, many architects can make a committee believe that it costs no more—practically no more. Nor does it cost any more, as far as the drafting expenses of the office are concerned. As a money maker, a brain saver and a job catcher, the column and the pediment have outdistanced every other device known to a designer. One must feel positively thankful that there is not a column on the façade anywhere. The column is used in one place in the covered court, and there, most naturally, to make the upper part structurally lighter and more graceful.

But there are many other reminiscences of historic architecture, of the

author's years of study and travel. In the mosaic are delightful reminders of the elegant simplicity and effectiveness of the pavements of Pompei. The tower and the scooping out of the pavement in front hark back to Siena. The architect no doubt filled his sketch book with brick details in Bologna. The motives of the wall decorations are suggested by paintings on the plaster walls and ceilings of German and Danish churches. The treatment over the long row of large windows in the front recalls old manor houses, so-called "herregaardar," a local Danish element. So also is much of the brick-work local in its flavor. In the ceiling of the treasury old coins of the realm are used to show the purpose of the room.

It might be fair to expect a critical and analytical study of this prominent structure. But I shall not attempt this. It can be done far better by some one trained, some one more cold-blooded, with a steady hand to guide the dissecting knife. Nor would I, if I could, care to spoil the pleasure of two short winter days spent in Copenhagen, the greater part of the time in this fascinating building.

It is quite possible that no one would pick Herr Nyrop in a group, as the architect, if it were not for that roll of drawings under his arm, or perhaps still better by the earnest seriousness of his eye, that goes so well with his product. For he is thoroughly devoid of posing and swagger. But he is unmistakably a kindly and "gemytlich" Dane—a quiet, pleasant, gray-haired man with silver brimmed spectacles on his nose, in stature and weight perhaps below the medium, but in productiveness and as a gentleman the peer of the best.

Olof Z. Cervin.



DOOR OF A PRIVATE CHAPEL IN WESTCHESTER.

A Private Chapel in Westchester

Among the private chapels in New York and its neighborhood, it is doubtful if there is one more complete in its appointments than that of the Holy Child at ———, in the County of Westchester. This chapel is in a country house, recently built by a gentleman of large means, from the plans of Messrs. Little & O'Connor. While the dwelling itself is Spanish Renaissance in character, much in the style of the

decorate and furnish. Before he proceeded with the work he asked himself these questions: First, what style of architecture should be employed? Second, what spiritual thought should dominate the religious motive? Third, what furnishings are necessary for a private chapel?

The first question was answered by the style of the house: Renaissance; but Italian was used instead of Spanish,



A PRIVATE CHAPEL IN WESTCHESTER.

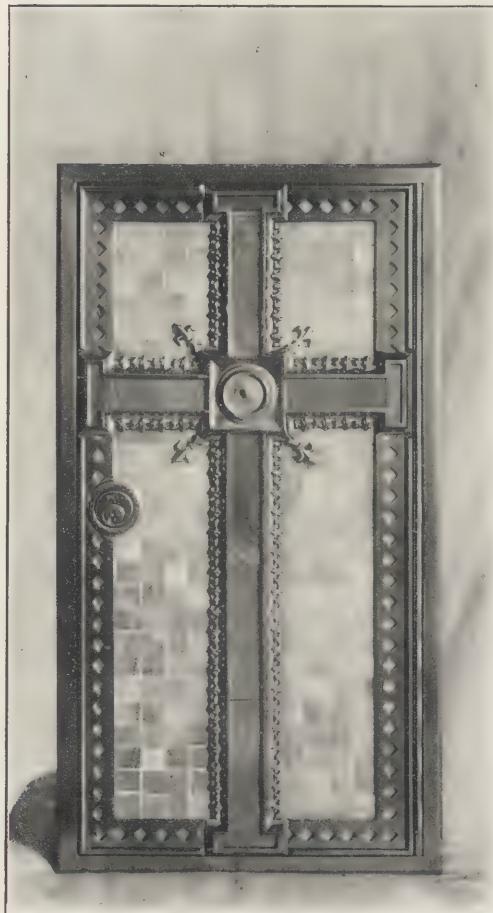
Franciscan Missions of California, the architectural lines of the interior of the chapel are Italian. It is situated at the very top of the house, and is almost a building by itself, but it is concealed from view by the parapets of the main structure, except its roof of red tiles, which forms the crown of the dwelling.

The chapel, originally a bare room 30 feet long by 24 feet wide, was placed in the hands of the writer to construct,

because it is simpler in decorative detail, more dignified in line and color. The second question was easily answered, for it is self-evident that a chapel in a private house should emphasize the beauty and holiness of Christian family life, the innocence of childhood, the watchfulness of fatherly and motherly love. The third question called for a greater study, because a private chapel can be simply an oratory

—a room set apart for family prayers, or it can be this and more, namely, a place where the Eucharistic Sacrifice can be offered; or it can be all of this, and at the same time so equipped that public services of every kind can be celebrated within its walls: in other words, a Church in miniature. This last form was chosen for the Chapel of the Holy Child.

The architectural composition of the chapel was carefully worked out, good Florentine examples closely followed, and great attention given to harmony of line and ornament. The ceiling is left open, conforming to the contour of the pitched roof. The oak ridge-beam, rafters and ties are all in plain view, but highly finished in a dark tone of



THE TABERNACLE DOOR.



THE HOLY WATER STOOP.

color, while the intervening spaces or coffers are plastered, textured and metallized with a rich deep yellow gold. The whole room is wainscoted to the height of the window stool, broken by pilasters reaching from the floor to the underside of a well developed cornice, enriched with simple mouldings and carvings, all in quartered oak of the same tone and finish as the ceiling-timbers, except the carved capital of the pilasters, which are gilded. Both the side walls are broken by three windows and one door-opening; the spaces above the wainscot, and between these openings and the pilasters, are plastered and covered with a textile of a peculiar dark green color; and the end walls are treated in a similar manner. The floor is made in very light quartered oak, marqueted in one tone, and polished like a mirror.

The general color scheme of dark waxed oak, light polished floor, golden coffers and green wall surfaces was chosen in order to form a background that would enhance the preciousness of

the gold and silver, the paintings and mosaics of the altar, and the colored glass of the windows.

The altar, standing on a predella of three steps, was developed from a single motive: The beautiful wall tabernacle of Mino da Fiesole in the Santa Croce at Florence. An exact full size copy of this masterpiece was obtained and used as the actual Tabernacle, and the other parts of the altar. The mensa, the retable and reredos, were composed from its various members, and heavily gilded with deep yellow gold, relieved with greenish gold and silver. The spaces in the reredos, on either side of the Tabernacle, are filled with careful copies of a portion of Benozzo Gozzoli's celebrated picture of Paradise, in the Palazzo Ricardi at Florence: Angel's in prayer and adoration amid a garden of roses. The Tabernacle door is made from an original design, and executed in metal overlaid with gold, and inlaid with iridescent glass mosaic; this same combination of metal and mosaic is employed in the crucifix, flower vases and canonical candlesticks.

The entrance to the chapel is at the opposite end of the room from the altar, and is composed of a carved and fluted oak trim, carrying on escutcheon bearing the dedicatory inscription: *Deiparæ Immaculæ*, and provided with a double leaved carved door, a work of the early Eighteenth Century, which was obtained from an abandoned church in the State of Chihuahua, Mexico, a fine example of the handicraft of the native converts of the Franciscan missionaries.

The subjects portrayed in the windows were selected from the Child life of Christ, in illustration of the doctrine of the incarnation in its bearing on Divine, conjugal, parental and filial love, in its relationship to a perfect family life. The themes depicted are the Annunciation, the Nativity, the Adoration, the Presentation, the Disputation, and the Home at Nazareth. They are worked out in American mosaic glass: "Innumerable of stained and splendid dyes,

As are the tiger-moth's deep-damask'd wings."

The Chapel is illuminated by the means of electric lights on each pilaster there is a carved wooden console, finished in antique gold, carrying three electrical candles, the corabe representing a cherubim. The prie-dieux are of oak, with carvings in gold; and all the



THE ALTAR CANDLESTICK.

Other accessories, such as the altar furniture, holy-water-stoop, laces, vestments, are in keeping with the ensemble of the chapel. The accompanying illustrations give a fair idea of the archi-

tectural lines and decoration of the chapel, as far as they may be shown in black and white, where so much depends upon color in unison with architectural expression.

Caryl Coleman.



THE ALTAR OF THE PRIVATE CHAPEL.

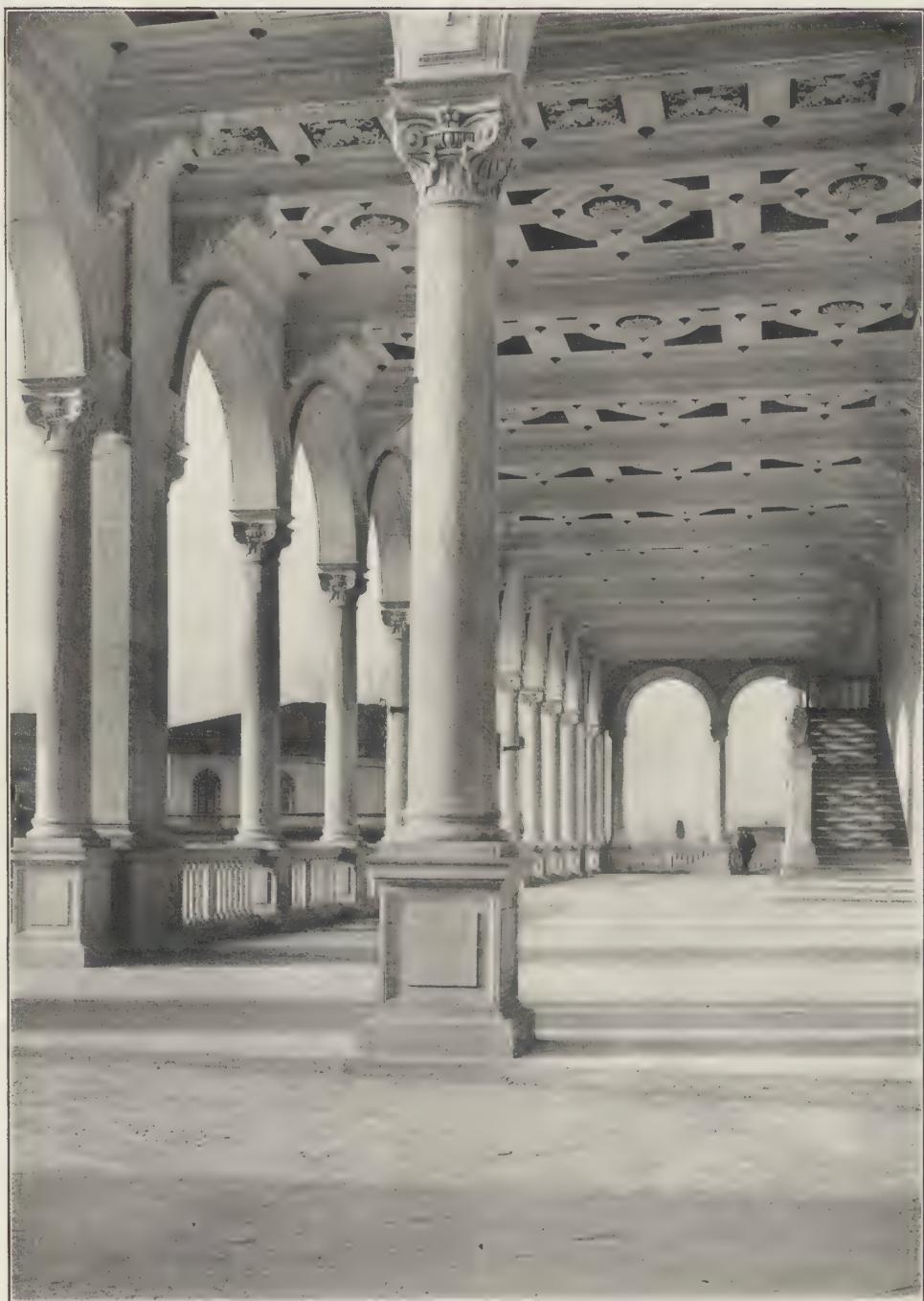
NOTES & COMMENTS

SIENA
CHAMBER
OF
COMMERCE

Mr. John Safford Fiske sends from Italy the photographs, which we reproduce, of a new building in Siena. The utilitarian idea, the purpose, of the building does not readily combine with the idea of Siena in the mind of anyone who knows the place well; but in that hill town as well as in the larger cities of Tuscany, modern commercial prosperity is spreading, and they have what seems an anomaly in such a community, a Camera di Commercio. The material, at least of the arcade, and the window casings, is a pale gray stone, and the relief sculptures of the band above the arches are emphasized by a red background, though this with the interspersed armorial shields, appears to be the only color effect which is sought in the exterior design. Speaking now only of the exterior design, there are two things which seem worthy of special mention. The first is the entire fitness of such a revival of Italian fifteenth century architecture for the purpose of an ancient Tuscan town. Such a building would not be much in harmony with our New York streets; nor would it be any more suitable in the streets of Norwich or Farmington in Connecticut, to name only two picturesque and attractive towns of true New England type. Again, it is hard to imagine a town of the active West in which this building would not be rather preposterous. For, note the spaciousness of the plan—a Loggia filling the whole ground story and only one story of enclosed rooms above. The one hundred and fifty feet of length, and the thirty feet or thereabout of width are given up frankly to purposes which a small building of no pretensions would answer as well, except as the community is invited to enjoy it as a place of resort—as a summer house. There is that moderate cost of building which excites the envy of Americans who study the customs of continental Europe. The equivalent in cost of this building in Norwich or Farmington would be a frame building covered with shingles because if we measure it by the price of wheat, the work of the stone mason is cheaper in Italy than we can imagine, and

then the arcade and the square covered flat-faced mass of the building repeat, after a few centuries, forms perfectly familiar to the citizens of Siena; the style is in their very blood. In mass and in detail the building is something that all Sienese would recognize as it arose. And this familiarity with the subject is seen in the evident freedom with which this modern Italian designer treats the accepted forms—venerable traditions of his ancestry, in art.

It is a matter of great regret that the florid parapet or gutter-member—that piece of rich scroll-work which rises above the cyma recta, should have disappeared in the picture. The background has been wiped or painted or in some way the verity of the sky-line has been lost altogether. Still a little of the parapet can be seen above the short face of the building at the extreme left of the picture. Disregarding that, it will be seen that the crowning effect of the wall is an entablature made up of a cornice supported on modillions, and below that a rounded moulding and a dentil course with no more frieze nor architrave below this again than the ornamental band decorated by a fret in low relief, which seems rather to make part of the wall than of the entablature. So the pilasters which form the corners of the building are frankly stated to be piers and are built up of rusticated blocks, although their capitals seem to make pilasters of them, and this form is repeated in both stories of the façade. In the arcade below its continuous character is emphasized by the returning of the archivolt at every fresh abutment, so that mouldings do not spring directly from the capitals of the columns, but are returned upon themselves, serving as mere decorations of a solid stone archivolt which is sufficient to itself and accepts the mouldings as mere ornament. All of this is characteristic of the fifteenth century designer, nor need it excite any surprise; but it is just because this design shows sympathy with the radical departure, with the independent spirit of the Risorgimento and that it is not tied by the formulae established at a later time, that it is to be welcomed here. That "Classic" which is a "soft



THE SIENA CHAMBER OF COMMERCE.

“snap” is not the classic of this kind. No one will find that his draughtsmen are ready to turn out such details as these, because they are not to be found all ready-made. You must go to photographs for these, and photographs require study.

The second picture is a view taken within the open arcade, and surprises one rather by the width of the portico. One sees, in looking at this, that the hall above must be capacious, and that this great Loggia is a delightful place of resort when twilight falls—for the late afternoon sun shines full into it. It is a place of resort for mornings and evenings, and not for the heat of the day.

R. S.

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THE WHITTEMORE BUILDING AGAIN
 In the June number of these Notes and Comments there was criticised the Whittemore Building in Chicago; and a letter from the architects, which I am glad to receive and to acknowledge—which, indeed

I had asked for—states that there is no steel concealed in the brick piers. “The building is an honest brick wall all around except, of course, the cast-iron columns in the first story front.” This is interesting because it shows that the architects have been willing to trust their brick-work. We do get first-rate brick-work in our cities, when a little pains are taken; and undoubtedly it is safe and sufficient building in the present instance, these high and slender brick piers, steadied as they might be, very easily.

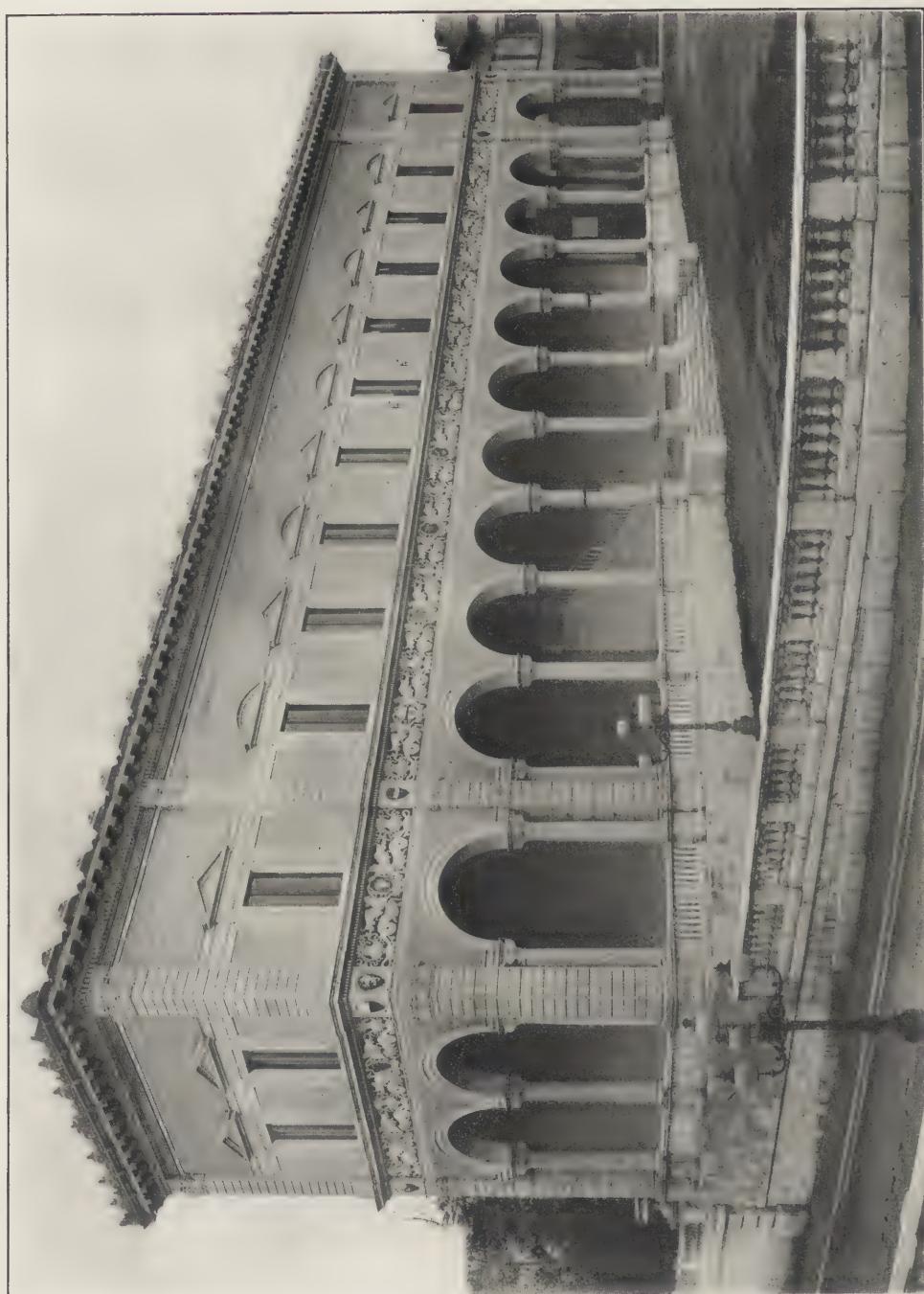
Now it is clear that if the note in the June number had been a critical account of the building, it would have been absurdly inadequate. In fact, no such critical account would be possible to a writer looking at the front only. And therefore it is just as well to state here that the front only is described and commented on in that note. All that could be seen in the unsatisfactory photograph was the general lay-out of the front; probably that is all that a first-rate print could have shown; and accordingly all that was said was to one end only—to comment upon the forlorn way in which a presumably good structural front was left without artistic treatment. My very hasty assumption that there was steel in the piers merely serves to show (once more! as if it were needed!) that you mustn’t take anything for granted. The fact that the piers are brick alone does not modify at all the general opinion that a passerby might form of the front as a piece of architectural design.

“But the front ought not to be criticised by itself.” Messrs. Dean & Dean do not say

that: those words are put into the mouth of my reader, in order that it may be said, in answer, that street fronts may be treated alone, very often. The ordinary city house in which I am dictating this paper—what has its front to do with the structure? The floors and roof are carried on the side-walls, all the front has to do is to present window openings and door openings in convenient relations with the top of the flooring, in each story, and to stand up and stand plumb. Such a front may or may not be the medium of careful designing in the arrangement and proportioning of openings and solids, the use of mouldings, the use of sculpture—what not?—but it may properly be treated as a flat wall. So much only in reply to the very courteous letter of Messrs. Dean & Dean, and to its suggestions that the whole structure of the building ought to have been studied before any critical remarks were made.

There remains to be urged this consideration, that if you don’t see many things relatively bad as well as others relatively good, your criticism is naught. All are agreed that there is no modern style; all are agreed that the fine art of architecture can hardly be called into being in connection with our business structures and our hotels—that is to say with the most prominent buildings of our cities. Every architect who has built a great hospital, a library, a clubhouse, knows, and many a one will say, that the burden he has had to carry was too much for him—that he could not have his desire of a carefully thought out design.

Here are two ways out of the Slough of Despond in which we wallow—the close copying of European monuments of old time, and the putting up of frankly non-architectural things, which may lead to something architectural, by and by. Call those two methods A and B—is there a third way, C? Each one of us thinks so, at some time, he tries it, it seems not to lead to the promised land. Eidlitz built the American Exchange Bank—the Continental Bank, 1856-1858; Wight built the Academy of Design, 1865; R. W. Gibson, modifying a scheme originated by the late Mr. Stent, built the Church Missions House at Fourth avenue and East 22d street; McKim, Mead & White built Madison Square Garden with its arcades, and the colonnade of entrance of the Metropolitan Club; Sullivan built the Guaranty Building (now the Prudential) in Buffalo; Wm. A. Potter built Alexander Hall at Princeton: these are buildings of all sorts except houses and churches (which we are not considering now), and each of them is original in a high sense. The man sat down to his work, thought out his



THE SIENA CHAMBER OF COMMERCE.

plan, allowed the exterior and the details within and without to take shape in his mind, designed as freely, built as well—as he could; and so not one of these buildings can be classified as of any bygone style. If any other such building comes into being, the editor of the Architectural Record will call it up to account for itself! But none such are heard of. In this absence of original architectural buildings, I have ventured, of late, into the field of factory buildings, warehouse buildings, storage buildings—structures built away from the stately thoroughfares and in humble guise, chiefly of brick; and it is surprising what fine things have been discovered. The Record for January and February, 1904, and several numbers of the present year, 1905, may be cited. Those are buildings in which a designer may be allowed to be original—may allow himself to be original; for he has no overmastering types in his books of reference—and he sees the impossibility of using as types photos of buildings, in foreign parts. This search has been, is and will be a delightful excitation. And when the Whittemore Building became known to me through a photograph of its façade, I added that one to my list; but, as was said above, the defects and shortcomings need to be taken up, in their turn, and the defect there seemed (and seems) to me a lack of artistic thought given to what might have been fine.

R. S.

**STREET
DECORATION**

The street decorations with which the municipality of Paris welcomed the King of Spain, on his visit in the first week of June, were of a sort somewhat novel, but withal so practical and effective, that they ought to have suggestion for American cities on gala occasions in summer. At intervals of thirty metres along the principal streets there were placed huge vases filled with begonias in red and yellow, these being the Spanish colors, and alternately with these were masts painted in red and yellow and surmounted by shields bearing the royal arms. To enhance the floral effect obtained by the vases, prizes were offered for the best decorated windows, and it is said that the principal greenhouses of France, Italy, Belgium and Holland were called upon for plants, the latter country sending hundreds of thousands of late flowering red and yellow tulips. The electric illuminations also carried out the Spanish colors, and the whole work of decoration was done—as usual in Paris—

under the direction of prominent artists. The feature most novel and interesting was the use of the big vases of growing plants—a device suitably formal and royal in its suggestion to be very appropriate in location and purpose. For a week's display, during which the King was to traverse a large amount of ground, they were much better than ropes of flowers or than one or two staff arches would have been.

**PRIVATE
HOUSES
AS PUBLIC
GIFTS**

An interesting item that has lately been drifting homeless through the papers, report that Charles M. Schwab destines the home which he is building on Riverside Drive for a public museum, when he

can no longer dwell there. The item seems not to have been contradicted, and it is interesting in its reminder that hardly a splendid private house has been bequeathed to the American people. There is a new idea for our philanthropy! With the increased appearance of very elaborate, costly and beautiful houses filled with artistic treasures, which are not allowed to stock it like a museum, but which are severally fitted to their immediate surroundings—so that they become a part of its essential furniture—or, as in the case of a chimneypiece or stairway, of the house itself—the problem of what to do with it when the owner has gone is bound to be more and more pressing. Adequately to maintain such a home makes very heavy demands not only on the purse but on the love of art—a demand that not many heirs can satisfy. There may, also, be no heirs; while to separate the house and its treasures, willing the latter to a public museum, is to rob them of their setting and so to destroy a good part of their value. If we have not had this kind of philanthropy before, it is because we have only lately, with the rise of vast fortunes, commenced to build this sort of houses. In Europe many a private palace has become by such means public property; and to name over the most famous museums is to recite the names of families and homes—as Pitti, Uffizzi, Luxembourg, and Chantilly. That in the possibility of such a future for his work, the architect must find vastly increased incentive and inspiration, scarcely needs a saying; nor need one explain that the citizen who leaves to the public the product of his artistic taste and judgment in collection and arrangement leaves much more of his personality than he who bequeaths to it only stocks and bonds.



THE TOWN HALL.

Lake Forest, Ill.

Frost & Granger, Architects.

**LAKE
FOREST
TOWN
HALL**

Lake Forest is a town in Illinois, twenty-five miles or so north of Chicago, close upon the lake, and a most attractive village of the sort that is built to order in a flat country. The interesting Town Hall and Fire-house shown in our illustration will be far more interesting now that the leaves are on the trees, but it was wise to photograph the building before May-time had come. For a brand new structure, complete representation of the bare facts—for the five-year old building the picturesqueness caused by surroundings and the pretty shadows of foliage upon its white walls.

These white walls in their contrast with the reddish gray walls of brick, form the significance of the design. Smoothness contrasting with the broken surface of rough brick laid up in the ordinary simple fashion, whiteness contrasting with the mottled and varied color below, which color is again modified by a few simple patterns in the masonry itself, and again the inevitable controlling of the walls with all their play of color and character by the large and simple roof—those are the principles of this design, and they are principles worth insisting on. In some cases this insistence may be thought, in the case before us, a little unreasonable. Thus, the breaking of the three-centered arches of the entrance porch by the stone blocks is unfortunate; for what is as pretty as the three-centered curve seen in perspective, repeated, as it would have been, by the projection of the different rings of the arch, each beyond the last? The contrast of the white is not to be objected to; if some patriotic citizen of Lake Forest were to go by night with a chisel and cut the mouldings made by the brick offsets through the stone so as to keep the curves of the arch continuous—it would seem as if the objection made above would disappear at once. Why, indeed, should that detail, identified with a most forlorn old style, with the worst of the late neo-classic styles—why should that have crept into this simple and reasonable design?

Again, one is conscious of a certain impropriety in the use of the same plastered surfaces in the wood-built dormer window as in the walls; for it can hardly be supposed that in this case the plaster should be laid upon brickwork. Our American timber framing is not carried so far. It is hardly to be supposed that the dormer window is really framed, solid, filled in with brick nogging and then plastered. In like manner the topmost band of white in the tower, the frieze that comes just below the overhanging eaves

of the little spire—that is evidently timber construction, too, and the plaster there must be put on lath of some sort.

Now, all this is a matter of feeling; and it is a thing which must be insisted on in every instance, the fact that it is a matter of feeling and that an extreme refinement of feeling would keep a designer from the anomaly of using a lath-and-plaster surface and a brick-plastered surface side by side as if they were alike in dignity and significance. In other words, the very fact that the designer's walls were to be in white plaster contrasting with red brick, would seem to bid him call for a different surface from either when it should come to the filling in or the covering up of a timber construction. It is easy to use a third tone or tint or hue—it is easy to work up one surface or another with embossed patterns and with scratching, with sgraffito work, in fact. A harmony of three colors is easier to work out than one of two; a harmony of four is far more amusing and more effective than one of three, and the case seemed to call for just that introduction of the third element in places where there was no longer a solid masonry wall to start from.

This is a most attractive design; the proportions are graceful without losing that picturesque energy which so small a public building seems to require. I wish we could see in the picture the door of the fire-house proper, the porte-cochère through which the fire engine is run in and out. That would of necessity make an interesting feature in the wall where it occurs.

R. S.

**STUDEBAKER
BUILDING**

The Studebaker Building in Kansas City is another interesting brick building,

for in this the general mass is more attractive than even the larger details. If anyone should wish to argue the question of relative effect of the corbelled cornice coming directly against the sky and the same member with an attic rising above it, let him compare the wall cornice in this case as it runs along the main façade, with so much of it as belts the square tower. That is really an effective tower; it would have a more mediaeval and more fortress-like effect if it rose still higher clear above the roof, but it is as high as is needed for the water-head or the machinery of the elevator, or both. The square tower which has just arisen in New York, connected somehow with the armory of a militia regiment and dominating



THE STUDEBAKER BUILDING.

Kansas City, Mo.

Root & Siemens, Architects.

Fourth avenue from 34th street southward, is certainly more effective from a distance; but then it is built for effect alone and can have no utility under any circumstances. The tower of San Gimigiano has not, as yet, suggested any repetition in modern times of that peculiar effect, yet perhaps it may come. A certain number of tall, square, brick towers needed economically for factory and warehouse buildings, might well be arranged in an attractive group, if a few architects, building in crowded manufacturing quarters, should agree to join forces.

R. S.

**THE
PASSING
OF A
PIONEER**

Even in this hurrying country, it causes some surprise to read reports that "a historic building, seventeen years old," should have to give way before the march of progress. And the phrase loses none of its remarkableness by the fact that the building's historical significance is due to no momentous or interesting events that have taken place within its walls, during their short life, but to their marking of a step in the ancient and usually slow moving history of architecture. The structure referred to is that known as the Tower Building, on lower Broadway, New York City, planned by Bradford L. Gilbert, and claimed to be the first example of steel skeleton construction. It is significant that the seven stories of steel frame, then erected so experimentally, are to give place now to a twenty-story building. A suggestion has been made that it ought to have been kept as much as the pioneer locomotive or steam-boat; and it is a pity that the big new skyscraper could not be constructed around the little cloud scraper, protecting it and showing it off by contrast.

**A DEGREE
FOR
RODIN**

The bestowal upon Auguste Rodin of an honorary degree by the University of Jena, is an event well deserving of comment. Here is a sculptor made a "Doctor," and he is a French sculptor who is thus honored by a German university. "Exceptional" is hardly the term to apply to an act that is unparalleled. If not the most important, it is perhaps the most striking, recognition that has been given to Rodin's talent. The truth

is, Rodin's impressionism is highly esteemed in Germany. In fact, one would perhaps be safe in saying that approval of him is more general—not necessarily more vigorous—in England and in Germany than it is in France. At home he still has severe critics who find him barbaric and crude. At Düsseldorf last year there was an exhibition of his work that is said to have been the most comprehensive yet made; Berlin and Dresden have also had exhibitions, and the Royal Gallery in Berlin has acquired two or three examples of him. But there is a deal of interest in Germany just now in developing national sculpture, and at the time of the Schiller centennial, when the award to Rodin was made, France and Germany were watching one another with much political suspicion. It is inspiring to find art appreciation thus rising superior to politics.

**YELLOW
PINE FOR
INTERIOR
FINISH**

There are few recent developments in the art of American building of more interest than the use of greater varieties of wood for the interior finish of handsome rooms. The greatly increased cost of certain kinds of wood, both hard and soft, has stimulated architects to try other kinds which have been less used in the past; and excellent results have in this way been obtained from elm, butternut and yellow pine. Yellow pine in particular has recently been increasing in favor as a wood which can be successfully used for the highest class of interior finish. It has always been one of the most popular of American hard woods for flooring and other purposes; but it has been shown in a number of different instances that it can be stained so that it puts up an appearance very similar to that of Flemish oak. The grain of the wood is usually exceedingly good and needs only to be properly treated in order to bring out its admirable qualities. Visitors to the St Louis Fair may remember a cottage in the Forestry Building, erected exclusively of yellow pine, which was a conclusive exhibit of the possibilities of that wood for both the trim and furniture of a handsome apartment. That exhibit has already had the effect of stimulating architects to use yellow pine in an increased variety of ways, and this use will be extended as fast as people learn how much can be accomplished to diversify the effect of the wood by proper staining.

**WILSON
EYRE**

Mr. Wilson Eyre, whose photograph we print here-with, needs no introduction to the readers of the Architectural Record. He is one of the half dozen American architects who have made for themselves a national reputation, chiefly because of their designs for dwellings, and of these none is more individual than is Mr. Eyre. While his work

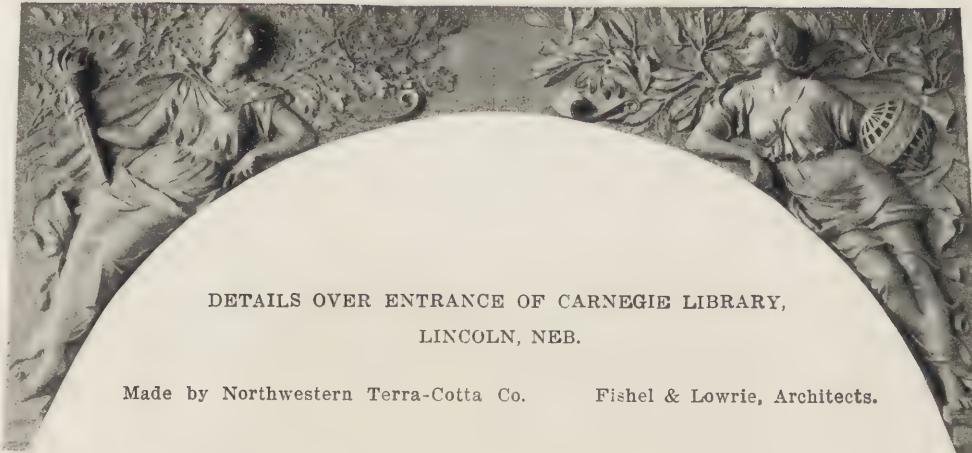
impression of being completely visualized, of being really seen while in the process of being designed, whereas the work of many very clever American architects, particularly when they hail from the Beaux Arts, give rather the impression merely of clever draughtsmanship, and when to this advantage of a genuinely projective imagination is added the further advantage of thorough technical training, it can be inferred how high are Mr. Eyre's qualifications as a designer. The



MR. WILSON EYRE.

has been by no means limited to private dwellings, it is as an architect of houses and gardens that he is best known. His designs exhibit an interesting mixture of traditional and original, of formal and informal elements. His imagination is steeped in some of the best traditions of domestic architecture; but it remains, nevertheless, personal and vigorous. His buildings always give the

writer has had the pleasure of actually seeing only five or six of Mr. Eyre's houses; but of those he has seen, in the flesh instead of in reproduction, a house and garden at Greenwich, Conn., will linger long in his memory as the satisfactory treatment of the late colonial three-story dwelling it has been his good fortune to run across.



The Advantages of Terra Cotta

No. II.

In its July number the *Architectural Record* published the first of a series of articles, in which it was proposed to give some account of the increasing use of terra-cotta in this country, and its advantages and qualities, compared to those of other materials. It was pointed out in this first article of the series that the employment of terra-cotta in large quantities in American building was practically contemporaneous with the specifically modern movement in American architecture; and that it was prominent architects, still living, who have been chiefly responsible for its introduction, for its varied application, and for its increasing popularity. There can be no doubt that since 1880 its use has grown more rapidly than that of any other important building material; and this fact suggested the inference that there was a close and vital connection between the best qualities of terra-cotta as a material and the peculiar needs of contemporary American building and architecture. In the present number of the series, we propose to inquire whether and how far such a connection can be established.

Before, however, entering upon any discussion of the merits of terra-cotta a short explanation is necessary of the point of view from which this discussion is undertaken. It will be necessary to make it comparative, and to show that in certain respects and for certain purposes terra-cotta is preferable to stone; but it must not be supposed that we are foolish enough to claim that the comparison is all in favor of terra-cotta, or that for certain purposes the use of appropriate kinds of stone is not to be preferred. Stone has obvious advantages in the construction and ornamentation of a building, with which brick and terra-cotta cannot pretend to compete, and it is absolutely essential to the proper use of terra-cotta in this country that the strong and weak points of the two classes of materials should be clearly understood. Such an understanding would be extremely beneficial both to the terra-cotta and the stone industries, because the two materials are at bottom supplementary, rather than competitive. Terra-cotta is not a substitute for stone. Under certain conditions and for certain architec-

tural effect terra-cotta should be used. Under other conditions and for other architectural effects, stone of one kind or another should be used. The trouble is that many architects and many more laymen do not fully understand what

Nor is this all. The comparative use of the two materials is confused by the fact that terra-cotta is cheaper and more flexible material than stone, and that consequently it is often used as a substitute for stone, not because the ar-



OFFICE BUILDING FOR THE MUTUAL LIFE INSURANCE CO.,
CAPE TOWN, SOUTH AFRICA.

Terra-Cotta made by Perth Amboy Terra-Cotta Co.

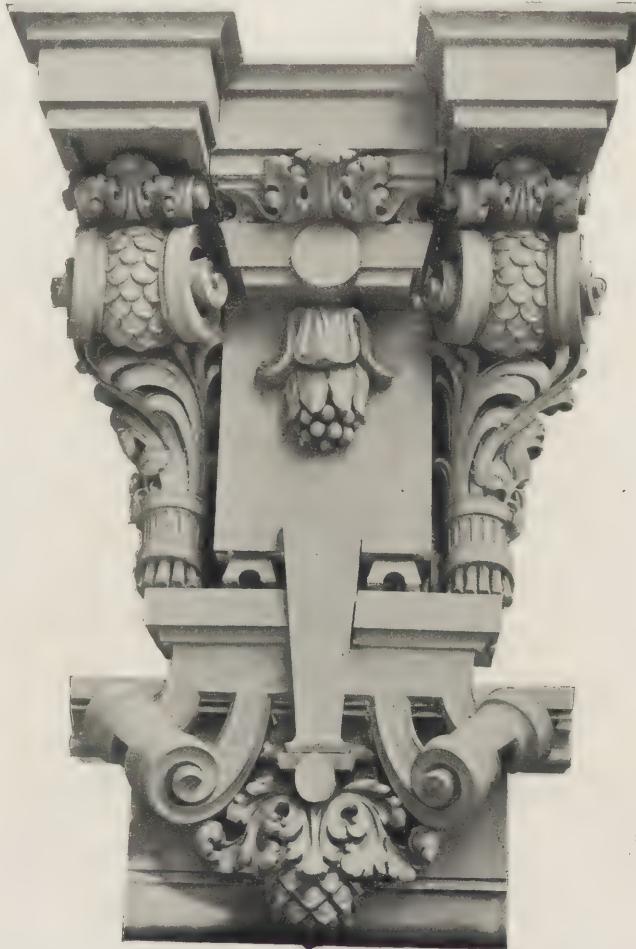
Clinton & Russell, Architects.

the comparative merits of the two materials are; and consequently they frequently use stone, when terra-cotta would have better served their purpose, or they use terra-cotta when a more appropriate effect could have been obtained with stone.

chitect wants to use terra-cotta, but because he cannot afford to use stone. Under such circumstances, he usually compromises by specifying a kind of terra-cotta which is made to look as much as possible like stone; and the manufacturer of terra-cotta is required

to produce a "sham" material in which the substantial and characteristic merits of each material is sacrificed for the sake of putting up a false appearance. The terra-cotta makers naturally dislike to manufacture a material for which they obtain no credit, and which has no advantage save its cheapness;

just because it is being used more appropriately. As a substitute for stone, and consequently as the competitor of the many compositions which are now being placed on the market, it has no future at all; but as an independent material, which for certain uses, both æsthetic and practical, has undisputable



DETAIL FROM GERMAN BANK, BALTIMORE, MD.

Made by Conkling-Armstrong Terra-Cotta Co.

Baldwin & Pennington, Architects.

and for years they have protested against the merely imitative use of terra-cotta. Their protests have had some effect. Terra-cotta is now being used more intelligently and more appropriately, as well as more largely, than ever before; and what is still more important, it is being used more largely,

and peculiar merits, it has a future, which is only limited by the future of American fireproof construction.

We have already referred to the fact that terra-cotta is frequently specified instead of stone merely, and only, because it is cheaper, but this matter of the comparative economy of terra-cotta

deserves further consideration. Its comparative cheapness, while it is one great source of the popularity of terra-cotta, is also the principal cause of its abuse as a building material, so that it cannot be called an unqualified advantage. It leads to the manufacture of very inferior grades of the material for

and when consequently a comparatively stiff price is charged for it. Terra-cotta, which has been properly put together and burnt, is more durable than most stones; but such a quality of terra-cotta, while it is economical, is not necessarily cheap. It may cost what seems to be a large sum; but in that case it



CENTRAL SAVING FUNDS & TRUST CO.

Fourth and Market Streets, Philadelphia, Pa.

William Copeland Furber, Architect.

White matt glaze terra-cotta supplied by Excelsior Terra-Cotta Co.

the ornamental adornment of cheap buildings; and it has had the disadvantage of associating terra-cotta in the minds of certain people with various cheap types of construction and habitation. As a matter of fact terra-cotta, while it can be cheapened like any other manufactured article, is only really economical when it is very well made,

will be worth the sum it costs. The question of its expense as compared to stone is one into which we do not need to go in detail. It all depends upon many varying considerations, such as the amount and character of the material required, the location of the nearest available quarries, and the extent to which the material must be ornamented.

The question which the architect should as a rule seriously ask is not whether terra-cotta is cheaper than stone, but whether it will be possible for him to obtain in any other material an equally satisfactory service and effect for a similarly economical price.

The characteristic advantages of terra-cotta depend upon two fundamental facts: The fact, in the first place, that it is capable of being moulded before it is hardened, and the fact that, in the second place, it is hardened by a process of burning and firing. The first fact is

ment can be cut in stone, but only at a very considerable cost. The moulder of terra-cotta can work with comparative rapidity, and a mould when it is once finished can be used, if desired, for many duplicates of the same ornamental detail or motive. The process is made still more economical owing to the fact that in modern American building much of the ornament is stereotyped in character and that the manufacturers can consequently keep large numbers of standard forms in stock and can thus turn out detail of this kind at



DETAIL SHOWING TORUS, COLUMNS, PILASTERS, FACIA AND FRIEZE OF TERRA-COTTA, BUILDING NORTH-WEST CORNER OF FIFTH AVENUE AND THIRTY-SECOND STREET, NEW YORK CITY.

Made by New York Architectural Terra-Cotta Co.

responsible for its flexible adaptation to architectural ornamental forms, while the second fact is responsible for its durability and for its high value as an ornamental, or something more than an ornamental adjunct to a system of fireproof construction.

The fact that terra-cotta is in a soft and pliable condition, before it is burnt, and that consequently it can be moulded into a desired shape at a comparatively small expense, is the chief source of its availability for purpose of architectural ornament. The same sort of orna-

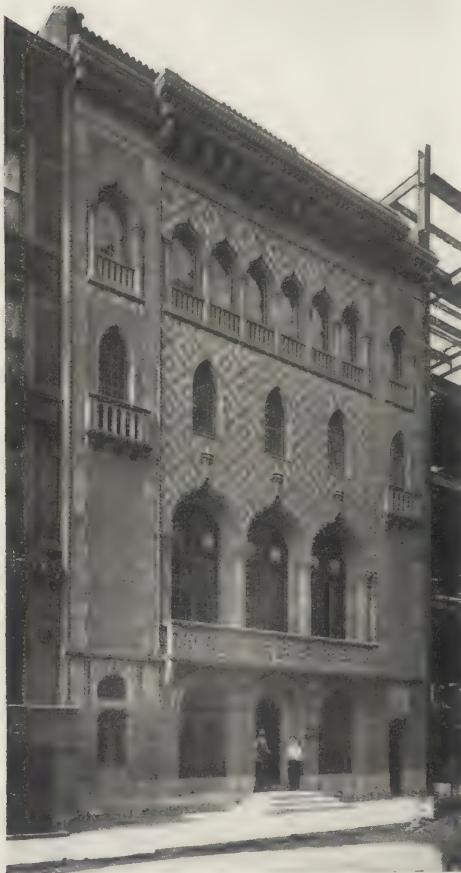
short notice and at less than the ordinary expense. If, on the other hand, an architect either prefers to design his own detail, or uses forms, which are not stereotyped, the process of making terra-cotta is equally well adapted to his needs. It affords him the opportunity of examining the full-sized reproduction of the figure or the ornament he proposes to use while the clay is still in a pliable condition, and he can in this way assure himself that his detail is properly designed and vigorously and correctly modelled. It need not be

finally burnt and hardened until he is absolutely and finally satisfied with his own work and that of the modeller.

In the earlier stages of the use of terra-cotta in this country, it was the foregoing advantage which chiefly appealed both to the architect and the

effect were not desirable and in such cases terra-cotta had a field of use which was absolutely its own. Its flexibility and economy for ornamental purpose remains one of the main sources of its popularity, but with the development of the art of building in this country, and particularly the art of fireproof construction, it was soon found that terra-cotta had various other advantages, both aesthetic and practical, which enormously enlarged its special field of service. Other characteristics, such as its durability, its lightness, and its fire-resisting power, began still more to commend it to builders, and curiously enough, it began also to be discovered that it was as a rule artistically most effective when it served most excellently the foregoing practical needs. It was in buildings, that is, the ornament and structure of which needed to be particularly light, durable and uninflammable that the texture, the color and the form of terra-cotta ornament or surface covering proved to be most useful to the architect.

That terra-cotta is, when properly made, more durable, lighter and less easily damaged by fire than stone does not need any elaborate proof. Its consistency and its hollowness necessarily make it light. For convenience of burning, it must be made hollow and only moderately thick, and a given bulk, consequently, weighs very much less than a similar bulk of stone. A block of granite, for instance, containing one cubic foot, weighs about 168 lbs., a block of sandstone somewhere between 100 and 170 lbs., and a block of limestone about 144 lbs. A solid block of terra-cotta of the same size would weigh about 120 lbs., while the hollow terra-cotta cube, such as is ordinarily used, does not weigh more than 70 lbs. As to its durability and indestructibility, that again is a direct result of its process of manufacture. The heat, through which a well-made block of terra-cotta is passed, is so much higher than the heat to which a building is likely to be exposed, that the material is well prepared to withstand any further vicissi-



WETZEL BUILDING, EAST 44TH STREET,
NEW YORK.

Terra Cotta by The South Amboy Terra Cotta
Co.

builder. It afforded them a method of ornamenting a building by means of solid form and without going to the expense of stone carving. Stone carving was generally preferred, because it was possible in this way to obtain greater accuracy of line and a more precise and subtle effect; but in a great many cases accuracy of line and precision of

tudes of that kind. In fact a degree of heat, which would disintegrate stone or fuse iron, merely has the effect of rejuvenating terra-cotta, and the fire-test through which it is passed and whereby it is hardened, makes it similarly impervious to the wear and tear of worldly use. As is well known the remnants which have come down to us of the arts of remote antiquity consist for the most part of objects made of burnt clay. As Sir Charles Lyell says in his "Antiquity of Man:" "Granite disinte-

ing of ordinary masonry construction.

The old masonry house cannot economically rise above a certain moderate height, and in a building of moderate height the mere weight of the masonry is an important source of architectural effect. It is no wonder, consequently, that the architects of such buildings have used stone wherever stone was economically available. But in the case of a building, the weight of which is carried on a steel frame, walls and partitions composed of light and



DETAIL BY NEW JERSEY TERRA-COTTA CO.

grates and crumbles into particles of mica, quartz and felspar; marble soon moulders into dust of carbonate of lime, but hard, well-burnt clay endures forever in the ancient landmarks of mankind."

A light, durable, uninflammable material was rendered, of course, peculiarly necessary by the characteristically American system of fireproof construction. A building, the walls of which are carried upon a towering steel structure, has very different needs from a build-

peculiarly uninflammable materials are desirable, both for the sake of economy and for the sake of appearance. The lighter the walls, the lighter the cage which has to carry them. These walls are only curtains, or screens, and like all curtains and screens should be comparatively slight, rather than heavy, both in appearance and reality. Many architects continue to build them of stone; but the tendency to use brick and terra-cotta for the purpose is on the increase, and is to be commended

from every point of view. The demands of this form of construction and of its appropriate decoration, are at present better satisfied by terra-cotta than by any other material.

The consequence is that, as we pointed out recently, the tallest and best de-

like on a part of the building near the street level. But above in such skyscrapers as the Wanamaker Store, the Building of the International Banking Co., The Times and Railway Exchange Buildings, the whole superficial effect of the structure is obtained from a



PRODUCE EXCHANGE BANK, NEW YORK, N. Y.
Terra Cotta by Standard Terra Cotta Co. Ernest Flagg, Architect.

signed sky-scrappers recently erected both in New York and Chicago have been encased in terra-cotta. Generally stone is used for the few lower stories, because architects like the effect of a heavier looking base, and because these lower stories afford them an opportunity to place the stone carving which they

signed sky-scrappers recently erected both in New York and Chicago have been encased in terra-cotta. Moreover, this terra-cotta is being used to the very best advantage. A few years ago in many of the large office buildings it was customary to crown the structure with terra-cotta ornament on a large scale, but no matter how well designed or how well made this ornament was

it was placed too far from the street to be effective. Now the tendency is to make the terra-cotta effective chiefly by means of a consistent and pleasant color tone. There is little attempt to give any depth to the surface of the building by heavy ornament. The dec-

capable of much further extension—particularly when architects become more accustomed to the use of glazed and colored terra-cotta. Certain attempts have already been made to enliven the upper part of sky-scrappers with bright colors, among which may



ENTRANCE TO CHICKERING HALL, BOSTON, MASS.

Terra-cotta furnished by Atlantic Terra-Cotta Co.

Peabody & Stearns, Architects.

oration is kept frankly superficial, and is obtained, if not simply from color, mass and salient line, then from the arrangement of the terra-cotta blocks into some kind of pattern. This method of decorating a sky-scraper, which has the merits of being at once economical, effective and appropriate, is

be mentioned the Broadway-Chambers and Beaver Street Buildings, and particularly the building of the Washington Times; and it is to be expected that the next few years will witness still further developments in this novel and remunerative field.

Herbert Croly.

“SWEET’S” “The Book of the Catalogue”

A Department Devoted to Items of Interest Regarding
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The first volume will contain approximately a thousand pages, and will place in the hands of the architectural profession, builders, and others for the first time a substantial encyclopaedia of the chief building products now upon the market. In a certain sense, it will put the entire building material market under the thumb and the eye of the architect. Suppose, for instance, the architect desires information regarding Safety Treads, or a particular make of Safety Tread, (say, the product of the Universal Safety Tread Co.) by turning to the Cross-Index of “Sweet’s” and looking under the letter “S” at the item “Safety Tread,” or under the letter “U” at the entry “Universal Safety Tread Co.,” he will be directed to the particular pages whereon he will find in a condensed, definite form the information he desires. The product of each firm represented in “Sweet’s Index” is described under the following general scheme of headings:

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It will be seen that the purpose of “Sweet’s Index” is to furnish the architect with a succinct, logical book of catalogues, a work which he may use in precisely the same way that he uses a dictionary, or an encyclopaedia. Instead of having to hunt for and through a loose promiscuous catalogue written as though the architect were a man of leisure, and with time to read sixteen, thirty-two or sixty-four pages of reading matter, whenever he needs any particular item of information, by means of “Sweet’s Index” the architect will be able to turn to one volume, to a given

page, and to a specific paragraph for whatever he may be seeking.

The advance sheets of “Sweet’s Index” have been submitted to a number of our leading architects for advice and criticism. The opinion is practically unanimous that “the new method” of making and presenting trade information will in a short time completely replace the old lumbering catalogue, which is as much out of date as the stage-coach. One architect writes that “the whole catalogue is a queer product of routine, and, perhaps one should add, the personal vanity of the firm that prepares it. Indeed, these old catalogues seem to be gotten up mostly from the point of view of the firms that issue them, and rarely with a view of what the architect or builder really want. In other words, like all our unpopular literature, they are not manufactured for the particular audience to which they are addressed. One would think that in preparing a catalogue the first question the writer of it would ask himself is—What information does the reader of this catalogue need? In what shape should it be presented to him? As I am writing, I have before me a catalogue of one of our leading electrical firms. It contains a great deal of valuable information, and possibly a hundred different articles are referred to which are described and illustrated. Nevertheless, it is not provided with any form of an Index, and, as a consequence, each time I desire to turn to it for any information, I must force go through the entire book, or at least some of the pages, until, by accident, I find the precise thing I am looking for. This is not a common-sense arrangement. It kills any possibility of “reference,” and reduces the pamphlet to a mass of reading matter which, even in its arrangement, is devoid of any clew to aid the would-be investigator.”

The “reading matter” scheme of a catalogue is clearly wrong. A catalogue should be an instrument for “reference.” No architect has time to “read” a catalogue. A catalogue is needed solely for

PENNSYLVANIA LINES

WEST OF PITTSBURGH.

NORTH WEST SYSTEM

GENERAL OFFICE, UNION STATION.

PITTSBURGH, PA., Sept. 11th, 1905.

Architectural Record, (Index Dep't)

No. 14-16 Vesey Street,
New York City.

Gentlemen:

I understand that you have had prepared for distribution, a Scientific Catalogue Book System, and I would be greatly obliged to you, if you will advise me of the terms under which distribution of these Catalogue Book Systems are made.

It is a problem that is giving us considerable worry at the present time, as catalogues come to us in all sizes and shapes and are very hard to take care of, or to file, so that they can be referred to later.

Thanking you in advance for this courtesy, I remain,

Yours truly,

R. Drumble
Chief Engineer M. of W.

DYS-R

"reference," and the reference idea is the dominant idea in the compilation of "Sweet's Index." What are the leading types of concrete piles? How far is each adaptable to this or that purpose? What is the Unit system of concrete beams? What is Novus glass, and what is its range of application? What are the particular advantages of the screens manufactured by the E. T. Burrowes Co., or the weather-strips made by the Roebuck Weather Strip & Wire Screen Co.? What are the characteristics of the Acetylene Generator manufactured by the Sunlight Gas Machine Co., or Stanley Hinges, or the apparatus of the Powers Regulator Co., or the Johnson Temperature Regulating Co., Bommer Bros. Spring Hinges, or the Hose apparatus of the Cliff & Guibert Co.? It is almost impossible to obtain this information without an immense amount of trouble from the "promiscuous catalogue," but with "Sweet's Index" the answers can be obtained immediately. Similarly with all other facts regarding the products manufactured by the hundreds of firms who, with others, will be represented in "Sweet's Index."

It has been said that if it were possible for a school-boy to write school books, they would be the best in the world, because the school-boy would know the tight places and the scholastic difficulties of the subject. The technical equipment of the schoolmaster usually carries the subject way over the heads of those in the class-room. Similarly in making catalogues. The man who knows most about the products of a particular firm often describes those products very poorly for a third person who does not possess any special knowledge of the article described. It is almost impossible for him not to take a great deal for granted. He knows possibly every detail of the manufacture of the goods he is writing about, and, despite himself, assumes that the reader possesses at least some of this special information. He knows so well what "R 32" is, that his remarks about it often assume the very information which the outsider is most in need of. He will not take the trouble to really "get down" to the subject. If some firms would analyze their catalogues with an intelligent outsider, they would be surprised to learn how much their special trade literature does *not* contain which, nevertheless, it ought to contain, if it is to serve the purposes for which it is intended.

Nor is the matter handled with much greater clearness when turned over to the professional "Ad" writer or catalogue

maker, for here, too, the ideas that govern are technical,—though of a different kind. The reader's necessities are again overlooked, for they are not satisfied by "clever trade writing" and by the mere excellences of typographical arrangement. The printer, too, confuses the result when he controls it, for his ambition is more often to set type for the admiration of other printers than for the plain purposes of the reader. The convolutions and involutions of type-setting, as exemplified in certain catalogues, constitute some of the wonders of the "old method" of catalogue making. A common instance of the printers' evil is the use of tint inks on tinted papers. The result, no doubt, looks artistic. It makes an excellent impression when glanced at, but it taxes the eyesight and makes the most uncomfortable reading imaginable. Similar mistakes are made in selecting the size of type. Some catalogues are manufactured as though they were intended to serve for the severest ocular test, and as though no architect ever lived beyond the age of thirty, or was ever afflicted with any of the imperfections that assail the ordinary vision. True, in small type one may say more on a given page, but the purpose of the catalogue is not merely to contain information, but to impart it.

In this way the "old catalogue" is beset with evils. It is too much of a product of routine and technical aloofness. It is not "built for reference," and it does not get down to the simple, but by no means easy task of plainly answering the questions that the outsider is likely to ask about any given article. It reminds one somewhat of certain railroad time-tables. They contain all the information, no doubt, but that doesn't help the traveler who is not experienced in the ways and makes of railroad time-tables. As a result, the big trunk lines find it necessary to establish Bureaus off Information to explain to the public what their time-tables mean! And yet, a little real thought given to the current time-table would make it a very much more expressive sign-post to the traveling public and would even save the company itself no little expense. The governing idea seems to be that time-tables have been made in that way since the year one; therefore, it is a good thing to stick to the old way. They are devised by railroad men for railroad men, who assume that the public possesses almost as much knowledge as a train despatcher. And so the game goes on! It is so much easier to merely do a thing than to think about the way of doing it adequately.

THE ARCHITECTURAL RECORD

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FIG. 1.—AUGUSTE RODIN.

The Architectural Record

Vol. XVIII

NOVEMBER, 1905

No. 5

Rodin*

No other living artist is so much written about as Auguste Rodin, no one has been so discussed, so vehemently damned or so extravagantly praised. M. Mauclair, in his recent book on that sculptor, gives a two-page bibliography which pretends to deal only with the most significant writings, and Mr. Brownell, in the newer editions of his "French Art," first published thirteen years ago, has added so much to the already disproportionate space allotted to one artist that all the art of France seems but a preface to that of Rodin. No negligible or mediocre personality ever evoked such a storm of conflicting opinion, and the very existence of such a body of literature attests the importance of the subject. Not so much what is said by admirers or detractors as the fact that it is said at all, may be taken to prove that Rodin is a great sculptor, but we should like more light than is afforded us as to the kind of his greatness. Its degree may be—must be—left to the future to determine. Some day, when the fighting is all over, the world will decide just where it ranks, as a permanent addition to its treasury of enjoyment, the works which will then be definitely classed and enumerated. What might be possible now is a discussion, divested of partisanship, of the essential character of these works and of the talent which produced them—a discussion

that should occupy itself less with estimating how far Rodin has succeeded than with defining what he attempts; that should be more concerned with his direction than with the distance he has travelled.

Such a discussion properly demands many more qualifications than belong to the present writer. Besides such general characteristics as are necessary to any profitable criticism of art, its undertaker should possess a real and practical acquaintance with the technique of sculpture, a complete familiarity with the whole of Rodin's work, and some personal knowledge of the man, his temperament, his ideas, his methods. Some of these qualifications have been possessed by critics who have already written on Rodin, but all of them by none. Mr. Brownell is a man of high intelligence and large impartiality, and his chapters on Rodin are, in some ways, the best that have been written, showing a real intellectual grasp of the meaning of Rodin's art and its relation to the art of others; but, to an artist, he seems to dwell too much in a region of abstractions, to be too aloof from the concrete, too detached from the actual. One gets, somehow, the impression that for him a work of art is a thought rather than a thing—to be contemplated not to be seen or touched or handled. The vigorous, full-blooded, almost violently sensual art of Rodin is transformed, in his pages, into something making no appeal to the senses, having no substance, conditioned not upon clay or marble but only on a mental attitude.

*AUGUSTE RODIN: *The Man—his Ideas—his Works.* By Camille Mauclair. Translated by Clement Black. New York: E. P. Dutton & Co. 1905.

FRENCH ART: *Classic and Contemporary Painting and Sculpture.* By W. C. Brownell. New and enlarged edition. New York: Charles Scribner's Sons. 1905.

M. Mauclair is a personal friend of Rodin's, and, to some extent, the mouthpiece of Rodin's own ideas; but he is an extreme partizan, blind to all other merit than that of his hero, admiring him without limit or distinction. No one gives us quite what we want, and we must make our picture as best we can, from such material as we can get hold of, with the aid of such talent and knowledge as we possess. Out of scraps and odds and ends, by reading in and between the lines of what has been written, by study of a few works and of the photographs of others, by supplementing a scanty enough knowledge of the methods of sculpture by a larger knowledge of art in general, one may make out for oneself some tolerably clear conception of the nature of the man Rodin and of the tendency and character of his art.

We want a word which shall express, with regard to the art of sculpture, some such precise notion as is conveyed with regard to the art of painting, by the word painter. When we say of any artist that he is specially and exclusively a painter, every one knows at once what we mean. Such an artist readily takes his place on one side of any of the great dividing lines which separate artists into two classes. He is romantic rather than classic in his temper, realist rather than idealist in his attitude toward nature, occupied with representation rather than with design. He will care more for truth than beauty, or, if you like it better, more for the beauty of the actual than for the abstract beauty of harmonies and proportions; he will care, above all, for his craft, and delight in felicities of rendering and the intrinsic qualities of his material. It does not seem possible to use the word sculptor in a similar sense; it is either too wide or too narrow in its meaning and, if we try to restrict it at all, begins to signify the mere carver of stone. Perhaps the nearest word to express such a master of representation and of his tools, in sculpture, as was Frans Hals in painting, is modeller; and in the sense in which Hals was one of the greatest of

painters, Rodin is a prodigious modeller —one of the greatest modellers that ever lived.

All that we know of Rodin's person, his temperament, his training, lead us to expect just this type of artist. His portraits show us a man of great physical force, of abounding vitality, of rather narrow intellect—a bull-necked, full-blooded, strong-bearded person whose heavy projecting brow, over small, keen eyes, bespeaks unusual powers of observation, whose great, thick nose and heavy jaw show determination and force of will; a man made to see clearly and to see deep, and with infinite patience and dogged perseverance to render what he sees completely; a man who could give six months' work to a leg in order to "possess it;" a man with a passionate love for nature and a firm grip of his materials, born with a delight in the use of hands and eyes, a natural workman. And a workman all his training tended to make him. Born in 1840, in humble circumstances, he began the study of art and the earning of a living at about the age of fourteen, working with a modeller of ornaments, drawing in the classes of the *rue de l'Ecole de Médecine*, studying animals at the *Jardin des Plantes* under Barye. Then he worked six years as an assistant with Carrier-Belleuse, trying meanwhile for admission to the Ecole des Beaux Arts and being thrice refused. After that he worked six or seven years in Brussels, how far independently, how far as a sort of assistant to Van Rasbourgh it is difficult to judge from the information afforded us. During his apprenticeship with Carrier-Belleuse, at least, and probably afterwards, he had no responsibility for the design, no cause to think much of composition. His whole time and his whole effort were devoted to the study of nature and the mastering of his tools. The only piece of original work of these years that we know of is the head called "The Man with the Broken Nose," which was refused by the Salon Jury of 1864 and accepted by that of 1876. He sent nothing else to the Salon until he was thirty-seven years old,

when he was represented there by the celebrated "Age of Bronze." During this long period he had gained, as the sculptor Boucher testified, a wonderful facility and was capable of improvising a group of children in a few hours, but he was still earning his living by working for other men. If he had died at forty few of the characteristic works by which we know him would exist.

Everyone knows how "The Age of Bronze" was attacked by sculptors who had never heard of Rodin and could not believe in his ability, and how he was accused of having made up his figure out of casts from nature. The very accusation was a testimony to its merits, as the partizans of the sculptor announce with sufficient emphasis, but it was also a criticism. It is a statue that looks like a cast from nature, and this not only because it is consummately realistic in its modelling, but because it is nothing else. If there is work that is too inefficient, too lacking in structure and solidity, ever to be taken for a casting from life, so also there is work too evidently designed and composed or too grandly synthetized to be so mistaken. No one has ever imagined that Michelangelo's "Night" or the "Ilissus" of the Parthenon was made up of castings. The "Age of Bronze" is neither more nor less than a study of an individual model. Its attitude, so far as one can see, has neither special significance nor great decorative beauty, but it brings out the structure of the figure in an interesting way, and on the expression of that structure the sculptor has spent all his energy. The name is probably an afterthought and might as well be anything else. What he wanted was to model the nude figure of the young Belgian soldier who posed for him as well as it could be modelled, and he has done it marvelously well. In its way it is a masterpiece, but it is a masterpiece neither of conception nor of design, but only of workmanship. Many of Donatello's statues are little more, and they alone would cause him to be remembered. Much such another work was the "St. John Baptist" of a few years

later, an older and heavier figure, closely studied from the life, in a pose that seems to have no other purpose than that of anatomical display—a portrait of an ordinary model, clumsy and ugly, but superbly done.

In the meantime the artist had been offered a government commission, and, we are told, answered: "I am ready to fulfil it. But to prove that I do not take casts from the life, I will make little bas-reliefs—an immense work with small figures, and I think of taking the subject from Dante." Thus was begun those "Gates of Hell" on which Rodin has been at work for a quarter of a century, which are not yet finished, which, likely enough, never will be finished. They are talked of and written of, but no photograph of the composition as a whole has ever been published and the public knows them only in fragments—this figure and that group separately completed and exhibited. For nearly all the sculptor's smaller works are connected in some way with this great undertaking. He has made of it, as M. Mauclair says, "the central motive of all his dreams, the storehouse of his ideas and researches." He himself calls it "my Noah's Ark."

It is in some of these fragments of the great gates, these single groups or figures, that Rodin's very great talent shows at its best, that his qualities are most conspicuous and his defects least aggressive. Considered in themselves, and without reference to the purpose they were originally destined to fulfil as parts of a greater whole, they are among the most admirable things in modern art. One of them, the so-called "Dan-aid," I remember well, and it seems to me typical of Rodin's art in its highest development. It represents a single female figure, about half the size of life, fallen forward in an odd, crouching attitude sufficiently expressive of utter despair or of extreme physical lassitude. The figure is a slight one, and the attitude, which is not without a strange grace of its own, throws into strong relief the bony structure of the pelvis, the shoulder blades, the verte-



FIG. 2.—THE DANAIID.
By Auguste Rodin.

bræ. One feels that it was chosen mainly for that purpose, and, in face of the result, one does not resent the fact. It is a fragment—a thing made to be seen near at hand, to be walked around, to be looked at from a hundred points of view, to be almost handled. It is not necessary that it should make pretence to monumental composition or decorative fitness—its beauty is intrinsic. It is a piece of pure sculpture, of modelling, as I have said, and such modelling has scarce been seen elsewhere, unless in one or two of the greatest of those figures which we associate with the name of Pheidias. Unlike the Greeks, however, Rodin makes no effort to raise his figure into an ideal type of human beauty, or even to choose it for any special perfection of proportion. In this instance it is not an ugly figure, it is even above the average—a good figure as figures go—but the beauty inherent in construction, in the make of the human figure as a figure is what interests the artist. It is the interpretation of such natural beauty as may be seen everywhere and any day, by anyone with the eyes to see it, that he has given us.

But it is an interpretation, not a copy. Apart from the scale, there could never be any question here of casts from nature. There is no insistence on detail, no worrying or niggling. Everything is largely done, with profound knowledge, the result of thousands of previous observations, and the significance of every quarter inch of surface, is amazing. Such discrimination of hard and soft, of bone and muscle and flesh and skin, such sense of stress and tension where the tissues are tightly drawn over the framework beneath, such sense of weight where they drag away from it—all this is beyond description as it is beyond praise. And it is all done with admirable reticence, without the slightest insistence or exaggeration, and with such a feeling for the nature of the material employed that the marble seems caressed into breathing beauty, its delicate bosses and hollows so faintly accented that the eye alone is hardly adequate to their perception and the finger

tips fairly tingle with the desire of touch. In the presence of such a work one half understands how its author could refer, almost contemptuously, to the great Michelangelo as to one who “used to do a little anatomy evenings, and used his chisel next day without a model.”

When, however, one comes to consider this figure, and others like it, as parts of the design of the great gates, one is puzzled. Here is an entirely realized figure in the round, not a bas-relief, and indeed one knows no piece of work by Rodin that is in either high or low relief; they are all practically detached. It melts into or grows out of its base in a manner that is charming, considered in itself, as if the stone were coming to life under our gaze and the process were not yet quite completed; but how could it be a part of any ordered design for a bronze door? And would the bronze have these rough excrescences that seem natural enough as a part of the marble not quite cut away—a part of the shell in which the living figure was enclosed, still remaining as a testimony of its origin? If it were not for unimpeachable testimony that the “Gates of Hell” do actually exist in the form of a rough model, one would be tempted to think of them as a myth, like Turner’s “Fallacies of Hope,” a convenient explanation of such fragments as might otherwise seem unaccountable. Even Mr. Brownell, who will not admit that Rodin is not a great composer, does allow that he is not a composer first of all and by nature, and says of the design of these very gates, “if Rodin had been as instinctively drawn to the *ensemble* as he was to its elements, he would not have been so long in executing it.” It is the belief that Rodin is not only not a designer by nature, but that he has an innate incapacity for design on a large scale, a lack of the architectonic faculty, an inability to think except in fragments, that leads some of us to imagine that the gates never will be completed—that they are incapable of completion because they have never been really con-



FIG. 3.—THE THINKER.

By Auguste Rodin.

ceived as a whole. It is interesting to note how the method of work upon them is described by so ardent an admirer as M. Mauclair.

"He is continually putting in little figures which replace others," we are told; "there, plastered into the niches left by unfinished figures, he places everything that he improvises, everything that seems to him to correspond in character and subject with that vast confusion of human passions." And again, "he will be forever improvising some little figure, shaping the notation of some feeling, idea or form, and this he plants in his door, studies it against the other figures, then takes it out again, and, if need be, breaks it up and uses the fragments for other attempts . . . if it were to be carried out it could not contain all the figures destined for it by the artist. There they stand, innumerable, ranged on shelves beside the rough model of the door, representing the entire evolution of Rodin's inspiration, and forming what I call, with his consent, 'the diary of his life as a sculptor.'" Could one conceive a clearer picture of the worker, with no general plan, with no definite conception of an *ensemble*? Can one imagine Ghisberti working so on his "Gates of Paradise?" After this we are scarcely surprised to be told that the artist who works in this confused and tentative manner, "never troubling himself about the architecture of the actual scheme," has not even settled on the scale and dimensions of the final rendering, and, having carried out "The Thinker" larger than life, "is credited with an intention of bringing up all the other figures to the same dimensions, which would represent an unheard-of outlay and a gate nearly a hundred feet high." The original commission for a door for the Musée des Art Décoratifs seems thus altogether lost sight of, and when we are finally told that "if ever Government should require him to deliver his work he would be able to do so without delay," we receive the assurance with a certain incredulity.

Or take the "Burghers of Calais," a

work actually completed and now in place. Even Mr. Brownell admits that "its defiance of convention seems à *outrance*" and speaks of the "apparent helter-skelter" of its composition, but he thinks the defiance of convention deliberate, the work of a man impatient of "the simple and elementary symmetry of the Medicean Tombs" and composing in a new and daring way. Was it ever composed at all, except in the sense that the assemblage of individually conceived and executed figures is necessarily an act of composition? The work had been in progress for some years, some, at least, of the figures, had been exhibited separately and praised or blamed, but the group as a whole was shown for the first time at a special exhibition in the Petit Gallery in 1889. In the catalogue of that exhibition was an elaborate description of the group, prepared, surely, with Rodin's authorization, and, at least, published with his consent, in which the order and relative position of the figures was entirely different from that actually to be seen in the group itself. It may have been a blunder, though it is a nearly inconceivable one, but I have always believed that Rodin himself had found that his figures composed better in another order than that which he had vaguely intended, and that he changed the position of them when he came to bring them together. One may like or dislike these figures; one may be troubled by their colossal hands and feet and gorilla-like type of head, or one may accept these things as part of their expression; one may find their enigmatic gestures either meaningless or full of meaning. One cannot deny that they are works of great power, but it seems to me equally impossible to maintain that they form a coherent and well thought-out design.

It was the work which Rodin had done up to that time—the work we have been discussing—which led Mr. Brownell, in 1892, to write as follows:

"What insipid fragments most of the really eminent Institute statues would make were their heads knocked off by some band of modern barbarian invad-



FIG. 4.—THE BURGHERS OF CALAIS.

By Auguste Rodin.

ers. In the event of such an eruption, would there be any torsos left from which future Poussins could learn all they should know of the human form? Would there be any *disjecta membra* from which skilled anatomists could reconstruct the lost *ensemble*, or at any rate make a shrewd guess at it? Would anything survive mutilation with the serene confidence in its fragmentary but everywhere penetrating interest which seems to pervade the most fractured fraction of a Greek relief on the Athenian acropolis? Yes, there would be the débris of Auguste Rodin's sculpture."

This is largely true, though perhaps it is somewhat exaggerated, but if the foregoing analysis of Rodin's talent is anything like the right one, it will be seen that there is more than one reason why it is true. Rodin's sculpture would better survive mutilation than that of his contemporaries, not only because of the truth and beauty of the fragments that would be left, not only because his sense of structure makes other sculpture, even very good sculpture, look structureless and flabby, but because his work would suffer as little by mutilation as any work could. It is possible, even, that some of it would be more effective, for being resolved into the parts which have not grown naturally and inevitably out of a predetermined design, but have rather been put together afterward into as good an arrangement as their author could contrive. We should be able to do complete justice to the perfection of the fragments without being worried by the artist's defective sense of design. It is not for nothing that Rodin has always been willing to exhibit his work in bits, to carry out as independent statues figures originally conceived as portions of a larger design, to show things without heads or arms and to act himself the rôle of Time or of the barbarian invader. The bits are all that really interest him, and their more or less successful combination is a matter of indifference when it is not a nuisance.

Perhaps the type of artist I have been trying to describe will be brought into

sharper relief and made more clearly comprehensible by means of a contrast with a radically different type, and for this purpose let us take another contemporary sculptor of great eminence—another Augustus, too, by a singular coincidence—our own Saint Gaudens. Here is a man as fundamentally the designer as the other is the modeller. From the start one feels that the design is his affair, the pattern of the whole, its decorative effect and play of line, its beauty of masses and spaces, its fitness for its place and its surroundings, its composition, in a word. He begins as a cameo cutter and works on gems whose perfection of composition is their almost sole claim to consideration; he produces a multiplicity of small reliefs, dainty, exquisite, infallibly charming in their arrangement—things which are so dependent on their design for their very existence that they seem scarcely modelled at all—things which it is inconceivable that one should separate into their parts, because the parts would have no independent meaning. He does angels, caryatids, in which the realization of parts is rigidly subordinated to decorative effect and beauty of *ensemble*, and his first independent statue, the "Farragut," is a masterpiece of restrained and elegant yet original and forceful design—a design, too, that includes the base and the bench below, and of which the figures in bas-relief are almost as important a part as the statue itself.

He is known for the immense amount of time he takes over his work and the number of changes he makes—some of his creations have been as long in attaining completion as the "Burghers of Calais," if not as long as the "Gates of Hell"—but his hesitations have arisen from a different cause. The infinite fastidiousness of a master designer, constantly reworking and readjusting his design that every part of it shall be perfect and that no fold of drapery or spray of leafage shall be out of its proper place, never satisfied that his composition is beyond improvement while an experiment remains to be tried, sometimes abandoning his first design



FIG. 5.—A BURGER OF CALAIS

By Auguste Rodin.

for another that he believes to be better, but generally coming back to his original conception, reinforced, broadened, certified by manifold trials and variations—this is what costs him years of labor. When his work is done, you feel that it is inevitably thus and not otherwise; that each smallest fragment of it is necessary to the effect of the whole and has no existence apart from the whole; and the thought of the barbarian's hammer makes you shudder.

Gradually, by years of work and experience he grows stronger and stronger in the more purely sculptural qualities, in grasp of form and structure, in mastery of modelling; but even in such superb and balanced works as the "Shaw Memorial" or the "Sherman" statue, it is the design that counts first and last, and dominates the special interest of the details—a design free, expressive, complicated, as far as possible from the "elementary symmetry of the Medicinian Tombs," but nevertheless a design as imperiously conceived, as relentless in its dominance of the contributory parts, as intolerant of independent perfections. They are antipodal types of artist, these two Augusti, the natural designer who becomes a modeller through continued effort, and the great modeller who achieves, sometimes, an approach to satisfactory design. Which we shall admire or enjoy the more is a matter, largely, of our own relative susceptibility to the various elements of art. We may be thankful that two such men have existed in our epoch and that we have work so diversely accomplished to enjoy.

So far we have been dealing with what may properly be called the earlier work of Rodin, though the study of it has taken us well past his fiftieth year. This need not surprise us, when we realize that he was nearing forty when he became a recognized, exhibiting artist, so that all this work is that of little more than the first decade and a half of his independent career. In the development of his later style there is much that is more difficult to understand and to explain to oneself or to others, and

here M. Mauclair's volume, in spite of a puzzling style which may be partly or altogether the fault of the translator, becomes a real help. Through his explanations, difficult as they are to follow—above all, through his quotations from Rodin's own somewhat rambling talk or occasional writings—one gradually attains to some dim notion of the meaning and purpose of the sculptor's later experiments. To put it, as nearly as possible, into a word, from a realistic sculptor, Rodin has gradually become an impressionistic sculptor. The evolution which, in the art of painting, began with Courbet and ended with Monet—two men of considerable physical as well as moral resemblance to Rodin—has, in the art of sculpture, taken place in the work of one man.

The essence of this evolution is the transference of interest from objects to the light that falls upon them, and Rodin has, apparently, attempted something altogether new in sculpture, the carving in marble of an atmosphere, and the rendering not so much of the actual forms of the human body as of its luminosity. Of course nothing is so new as it seems, and the methods which Rodin has adopted have been used before and to some extent for the same purpose. He has only pushed them farther than anyone else, has bent his mind more exclusively to the attainment of certain effects, and has more ruthlessly sacrificed everything else in the process. Indeed he himself maintains that so far from being new, the methods of his later work are based on the only right comprehension of the art of the Greeks, which has been misunderstood by everybody else, and that he is proceeding as they did, while others have only unintelligently imitated their works. Whether the use of large masses and united surfaces by the antique sculptors was really intended to produce an equivalent effect to the luminosity of flesh, or whether it was simply a part of the Greek conception of form—an elimination of the non-essential and a delight in largeness for its



FIG. 6.—ETERNAL SPRING.

By Auguste Rodin



FIG. 7.—NEREIDS.

A Group at the Base of the Victor Hugo Monument.

By Auguste Rodin.

own sake—its results have a certain similarity to those attained by the Venetian painters in their effort to attain light and atmosphere. When one passes from Florentine to Venetian painting, the treatment of form is perceived to be almost more radically changed than the treatment of color. It is not only that the line is disguised and the edges melted away, but all the forms become larger, rounder, smoother, less accented. The Florentine interest in bone and sinew and muscle, in joints and attachments, stresses and pressures, disappears, and we have, instead, broad, glowing masses that seem almost unorganized, so faint are their interior markings. All this was not merely because the Venetians liked fat women, nor was it, as the Florentines thought, because the Venetians couldn't draw. In the same way some critics of Rodin's later work have so far forgotten the "Age of Bronze" as to reproach him with not knowing the figure. It was an amplification of modelling for the sake of obtaining light, and this "amplification of modelling" is what Rodin has introduced into his later sculpture. To get rid of the harshness and wiriness of edges, to spread the lights into their surroundings as lights do spread in nature, he has actually thickened his forms to correspond with the apparent thickening of natural forms under illumination; he has gained breadth of effect by filling up hollows and atmosphere by diminishing shadows, and has enveloped his figures in a mystery like that from which emerge the ghostly presences of modern men and women in the portraits of Eugène Carrière. The figures of the Nereids from the Hugo monument, and the figure of the poet himself, are capital examples of the method. The forms are enlarged and nowhere sharply made out, enveloped in a veil of unremoved marble as in the unfinished works of Michelangelo, and the effect is a curious blurring such as modern photographers seek by throwing their pictures slightly out of focus.

It was a desire for escape, by mystery, from the harshness of the matter of fact

that led the Florentine sculptors to the invention of a substitute for color in their much more delicate system of reticent half-modelling. It must have been as much the relief he found in mystery as his own impatience or the impatience of his patrons which led Michelangelo to leave so many of his works unfinished. In his deliberate search for means of expressing mystery and light Rodin has seized upon the abstraction of the Greeks, the low relief of the Florentines, the unfinish of Michelangelo, and has carried each to extremes never before contemplated. Our opinion of the result must depend on whether we feel it to be worth while—whether we think the novel achievement altogether compensates for the sacrifices made in its behalf. As Monet has unquestionably painted light as it was never painted before so has Rodin modelled light as no one ever thought of modelling it. In both cases the question, to which every one will have his own answer, is how far the end justifies the means? In any case it is surely a gain to have a new kind of achievement, however strongly one may believe that the old kind was, on the whole, more important.

As long ago as when he made the bust of Mme. V., now in the Luxembourg Gallery, Rodin showed the fascination that masses of unsmoothed stone had for him, using them here for the sake of contrast with the exquisitely modelled and finished head—one of the most delightful and subtle pieces of work produced in modern times. In this case he carved a part of the amorphous mass into a spray of flowers, presumably suggested by the accidental shape of the unremoved marble, which I have always wished somebody would take away; the rest of it has an undoubted value, suggesting a fur pelisse, treated sketchily as a painter might indicate it, out of which the smooth white shoulders emerge into palpitating beauty. Since then his use of such rough masses has constantly increased until, in some of his later works, there seems to be more of them than of the figures which grow out of them, and one has



FIG. 8.—BUST OF MADAME V.

By Auguste Rodin.

seen, in his work and in that of some of his imitators, such unfinish deliberately prepared for from the beginning and shapeless masses of clay added to the model to show where the marble will be left uncut away in the definitive production. Finally he has allegorized this method and produced in "Thought," a female head, visible only from the chin upward, emerging from a rudely squared



FIG. 9.—BUST OF PUVIS DE CHAVANNES.

By Auguste Rodin.

block, what M. Mauclair calls "the very symbol of his art." Such works are, by their very incompleteness, stimulating to the imagination, but one wonders if there is not, occasionally, a hint of affectation in all this, of strangeness for strangeness sake, of a desire to shock into attention the inattentive or the *blasé*. It is difficult to believe that there is not, at

times, an element of challenge in his ostentatious disregard of the common prejudice in favor of the completed and the intelligible, as if he felt obliged to exaggerate his own methods in order to keep up an excitement about his name; and one feels this especially when one finds him transferring this use of intentional roughness from marble to bronze, as in the unexplained

excrescence upon the nose of the bronze study for the head of "Balzac," the curious little dabs upon the left breast of the magnificent bust of Jean-Paul Laurens, or the strange medley of bands and straps of clay, reproduced in enduring metal, which stand for the coat in the equally fine bust of Puvis de Chavannes. The suspicion may be entirely unjust. Certainly such maneuvers are unworthy of so eminent a talent, and certainly such works as the two last mentioned stand in no need of any such adventitious appeal to our interest. But it would not be altogether strange if an artist, fundamentally of a simple and instinctive nature, acclaimed as a poet and a mighty thinker as well as a master of masters, should become somewhat dazzled, lose, a little, his sense of proportion, and end by making a fetish of himself, his ideas, even his mannerisms.

Is the much discussed "Balzac" statue a masterpiece, an error, or a bad joke? It has been called all of these things. M. Mauclair, speaking apparently, for the artist himself, gives us an account of the reasons why it is what it is. The main point of the explanation is that Rodin wanted to avoid the frock-coat style of statuary. A statue was a proper form of homage to an athlete or a warrior, whose physical perfection was a great part of his effectiveness, but it is absurd to make full length statues of men whose bodies count for nothing in their fame, and whose costumes are ugly



FIG. 10.—BALZAC.

By Auguste Rodin.

and unsculpturesque. Victor Hugo had been transformed by the artist into a kind of nude sea-god, but Balzac's well-known physical peculiarities precluded such treatment, and his frog-like body would have been imitatively grotesque if exposed to view. The logical monument to such a man would have been a bust with an inscription, and, perhaps, with allegorical figures; but since a statue it was to be, the problem was to find some method of concentrating the attention upon the head. Rodin had made a vigorous bronze study for this head, already mentioned, but in the statue he seems to have reworked it, exaggerating his exaggerations in the rage for expression, until it looks more like the head of a Minotaur than of a human being. Then he clothed the figure in the historic bath-gown, and, on his principle of amplifying the modelling, "proceeded to simplify the folds until he had left only the two or three essential ones. The result thus obtained, with the disproportion of body and legs, led Rodin to hide the short, ugly, useless arms under the drapery, and the figure thus assumed," in M. Mauclair's own words, "pretty much the appearance of a mummy, of a sort of monolith . . . the whole work gives the impression of a *menhir*, a pagan dedicatory stone."

The description could not be more exact, but was it not permissible for the Société des Gens de Lettres to decide that a *menhir* was not precisely what they had ordered?

Mr. Brownell has said of this statue that "whatever its success or its failure, it emphasizes the temperamental side of Rodin's genius, which is here unbalanced by the determination and concreteness usually so marked in his work." Perhaps it is only another way of saying the same thing to call it the aberration of an eminently concrete genius struggling with the abstract, of a naturalist and a craftsman attempting pure poetic expression.

If, in the discussion of these works, I have spoken much more of methods than of imagination, it is because every-

body speaks of imagination and hardly anyone of technique, and because the plastic imagination—the imagination of the artist—speaks through forms, and the best way to realize the nature of an artist's imagination is to try to understand the forms he has created. But if I have given the impression that Rodin is not an imaginative artist—that his realism is of the commonplace *terre a terre* kind which copies rather than creates—I have not given the impression I have intended. I have already said that an artist of the type I am trying to describe is a craftsman, a realist, and a romanticist, and in Rodin the romanticist is nearly as strong as the realist or the technician. It takes imagination of a high order to conceive a figure as thoroughly as the "Danaid" is conceived, it takes invention of a still higher kind to produce such a wonderful and passionate group as the "Eternal Spring," and many of these smaller groups and figures are wonderfully composed also, if one considers them separately. It is only in his larger compositions, in work that should have a decorative purpose and a formal relation to its surroundings, and in occasional eccentricities and angularities, that one feels seriously the lack of designing power. The lack of imagination, after his first two or three figures, one never feels, and however unideal his work may be thought to be, it cannot be called unimaginative; however scientific it is never cold-blooded. Indeed his imagination is overheated, savagely voluptuous, not without a tinge of perversity—delighting, at its highest, in sensuous beauty and intensity of physical emotion, at its ordinary level in sheer animal force and the splendor of vitality, at its lowest in pain and horror and vice. M. Mauclair devotes some space to certain drawings of Rodin's which must, from his description, be extraordinary enough both in method and subject, and defends them from the charge of licentiousness on the ground that the artist's interest in them is pathological and quasi-scientific, and that they are no more ques-



FIG. 11.—VICTOR HUGO.

By Auguste Rodin.

tionable than anatomical plates. Moreover they are done for himself alone, as a part of his study, and are shown only to those who can understand them, while he has never "yielded to the fancy of modelling one of these subjects." Certainly his major works, full of passion as some of them are, are kept well within the limits imposed by decency in both subject and treatment, though he has done certain "sphynxes" and "nymphs" whose expression and type of feature are bestial and revolting, and one has seen other things which one does not need to be a rigid puritan to regret. Fortunately they do not form a very important part of his production, and the same heat of imagination which has produced them has endowed his finer works with an intensity of life that is as rare as the magnificent craftsmanship which has interpreted it to us.

The function of the critic is not to praise or blame, not even to weigh or measure or value, but to distinguish, to discriminate, to explain. His work is to show what a thing is, and how and

why it is so, to analyze and classify, to determine its genus and species and variety. As he is human, however, his own predilections, his likes and dislikes, will creep in to color his product, and if he is only honest there will be at least this advantage, that a real enthusiasm will give vivacity to his description of the qualities he most admires and a greater clearness to his perception of their absence. At any rate, the personal equation must be taken into account, and no one critic, however good his intention, can tell all the truth about any artist. This, then, is a sincere attempt to describe how Rodin and his art strike one person. Many other such attempts have been made and many more will be, and I have no illusions as to the definitiveness of this one. Let the reader take it for what it is worth.

Kenyon Cox.

The illustrations to this article are all derived from "Rodin," by Camille Mauclair, published by E. P. Dutton & Co., $\sim \$4$ net per copy.



BELLONA.

By Auguste Rodin.

Stained Glass in Private Houses

"Why is it that in America, where such very remarkable work has been done in church windows, you fill your houses with cheap and inferior glass?"

This question was asked me recently by an English artist, who has himself attained an honored position as a designer for painted glass. Of course, I replied that we had done fine work in both branches, that he must have been unfortunate in seeing only the poorest grade of our domestic work; but the mortifying fact remains, that in spite

mit designs at a given price, and then placing the order with the one who offers the most work is in itself ruinous, and reason enough for the deterioration of a beautiful form of house decoration. Some one has truly said that "Competition is the life of trade, but the death of prices," and we may well ask the question: If the price of glass is reduced, will not the product of necessity deteriorate? Has not such been the case with us? The country has been flooded with tawdry, cheap ornamental



FIG. 1.—WINDOW FOR THE TABARD INN FOOD CO.

Designed by Nicola D'Ascenzo.

of the wonderful innovations and developments in the manufacture of leaded glass as proven by many memorial windows, very little attention has been paid to a really fine adornment of our private houses in the same medium.

To a practical designer who has been brought up in the trade, it would perhaps seem easy to lay the fault at the door of the architects, who, in most cases, have it in their hands to order and pass upon designs. Indeed, in a large measure, this is true; but the custom of allowing several firms to sub-

"Art glass," as it is called, and it is no wonder that the better class of house owners prefer to have their windows of plate glass rather than endanger the otherwise refined effect by the use of leaded glass acquired in the usual way of so much per foot; or else they confine themselves to the simplest of colonial patterns, which, if the building be in that style, must always commend itself to our sense of good taste. But is it not to be deplored that in most of our expensive residences, where there is no need to calculate the cost of beautiful



FIG. 2.—PART OF MOSAIC GLASS WINDOW.

Designed for the Residence of the late William H. Vanderbilt by
John La Farge.



FIG. 3.—MOSAIC GLASS WINDOW.

Residence of the late Cornelius Vanderbilt. Designed by John La Farge.



FIG. 4.—WINDOW IN THE RESIDENCE OF MR. JOSEPH F. FLANAGAN.

Newton, Mass.

Designed and executed by Harry Eldredge Goodhue.

decoration, we find so little of that art which might add a finishing touch to the loveliness of the whole?

There is every evidence that the absence of good glass is not due to lack of money. These very owners of costly houses will pay thousands of dollars for memorial windows in their churches, yet make but the slightest attempt to decorate their homes with the same material.

Should we not all welcome a time when we could point with the same pride to our achievements in domestic glass as we do now to the work which adorns our churches? Surely the opportunity given by private libraries and music rooms would be nearly as great an incentive for truly noble design as a church window. Indeed, in a few isolated cases, this has been so. Mr. La Farge has used his genius in many splendid mansions all over the country. Also, there is much work here of the better class by English glass stainers and designers. Mr. Burne-Jones and other men, whose talents have pleased

them high up in the scale where sordid commercialism can have no part nor influence, are frequently represented, but there are exceptional cases.

It is a common cry that stained glass darkens houses and shuts out the sunshine. Doubtless this impression is caused by the fact that much of our church work in opalescent glass is carried to excess in depth of coloring, without thought of what a window is primarily for, and our craftsmen in the making of house windows have often made the same mistake, but the fact that so much is wrong does not prove that all must be bad.

Consider what has been done in earlier ages. Municipal work, for instance, we find nearly always excellent and in direct opposition to the modern tendency, spoken of above, to darken and obscure the light. We can think of no better example of this good early work than the famous windows of the Laurentian Library at Florence. They are models of the skillful use of yellow stain on white antique glass, a wonder-

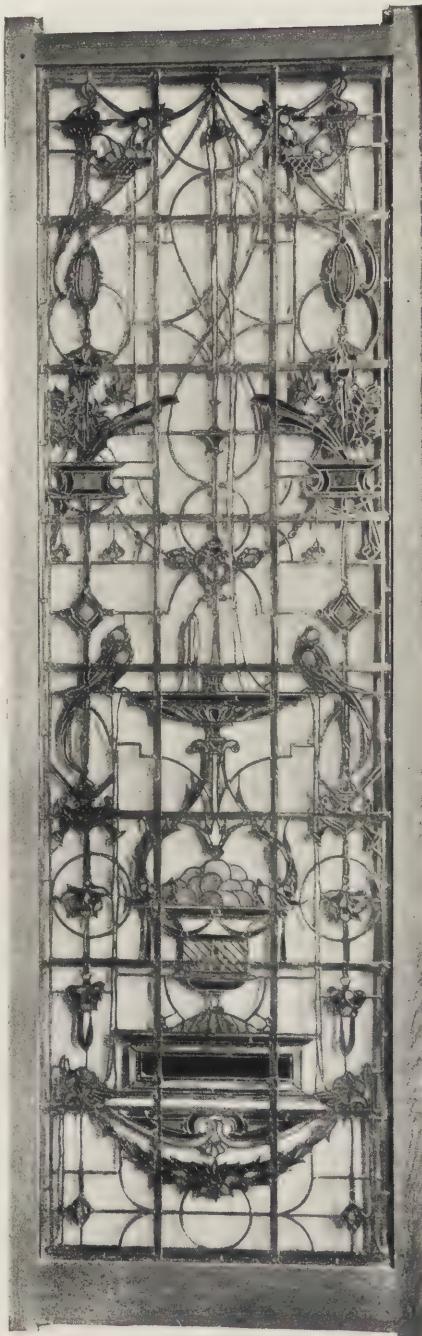


FIG. 5.—WINDOW IN THE HOUSE
OF MR. GEORGE GOULD.

Lakewood, N. J.

By Heinigke & Bowen.

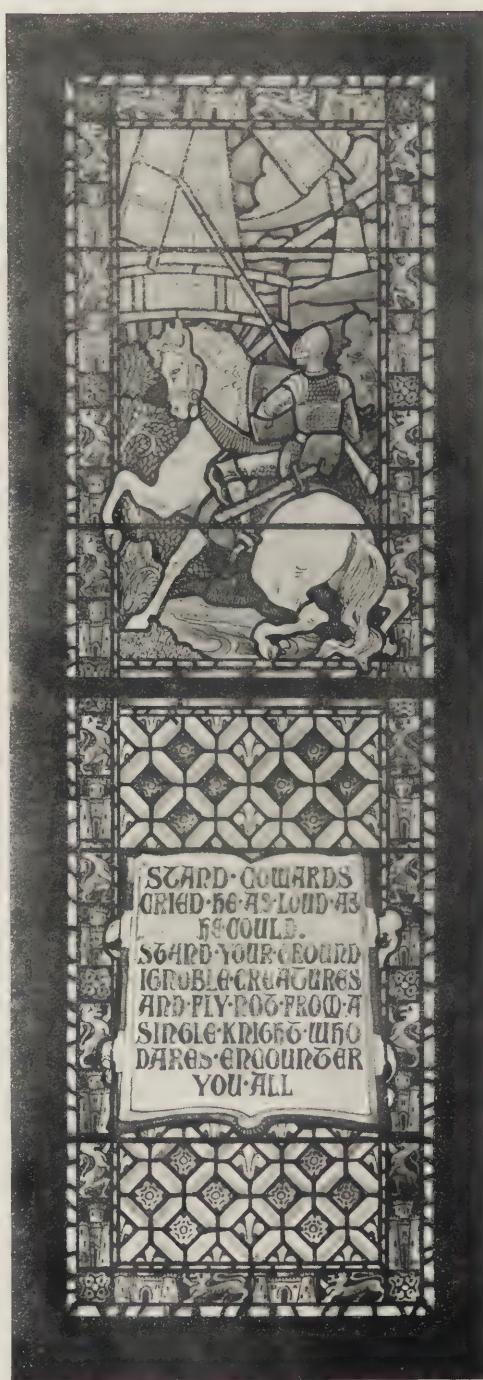


FIG. 6.—LIBRARY WINDOW.
Residence of Mr. Marvin Preston.

By Harry Eldredge Goodhue.

fully satisfactory combination and here wonderfully done. All the effects of light and shade in the Renaissance ornament are produced by modelling in the



FIG. 7.—MOSAIC GLASS WINDOW.

Residence of Fred. L. Ames.

By John La Farge.

transparent stain; the light-giving properties are wholly preserved, yet the interior of the building is decorated and made radiant by the colored glass.

In England, and on the continent, tradition still holds, and a designer with imagination can carry out intricate ideas in his painted glass. A country where Heraldry has a place and meaning gives an enviable chance and the English glaziers are doing remarkable work to-day, following in the footsteps of their predecessors. There, time has stamped its approval on the use of stained glass for house decoration and no one is afraid of making a mistake in beautifying his home in the same way his forefathers did before him.

However, the question of light has not been so entirely neglected with us as is supposed, and much of the best American glass is remarkable for its absence of dark color. Perhaps no one has ever given more thought and attention to the leading of white glass than Mr. Otto Heinigke, of Heinigke and Bowen, some of whose work we are fortunate enough to have before us. He shows that charming and interesting effects can be obtained without color, or by an exceedingly spare use of it, and great refinement and style gained by a careful study of lead lines alone. It is a matter of regret to the writer that he is unable to show better examples of the work of Mr. Heinigke who has succeeded so admirably in his stand for real expression in lead that he should stimulate others to try for the same high excellence.

The two examples from the D'Ascenzo Studies also show a splendid feeling for lead and illustrate conclusively that we have in America men who can utilize and combine our own product of opalescent glass and the principles of the great work of the past. In the smaller drawing for the Tabard Inn Food Co., the arrangement of the leads is an object lesson, each strip of metal is a line of drawing; the design is drawn in lead, each piece being indispensable and not one more than is necessary. Mr. D'Ascenzo uses little or no paint, so that the effect of his mosaic of colored glass is undimmed by pigment. This work is expensive to produce, as the best of everything must always be, but not in proportion to its value as a



FIG. 8.—GOOD FOOD.

Designed for the Tabard Inn Food Co. by Nicola D'Ascenzo.

form of decoration. As before stated, this question of price has been, perhaps, the chief reason why domestic glass has not been developed with us to its fullest possibilities. The manufactur-

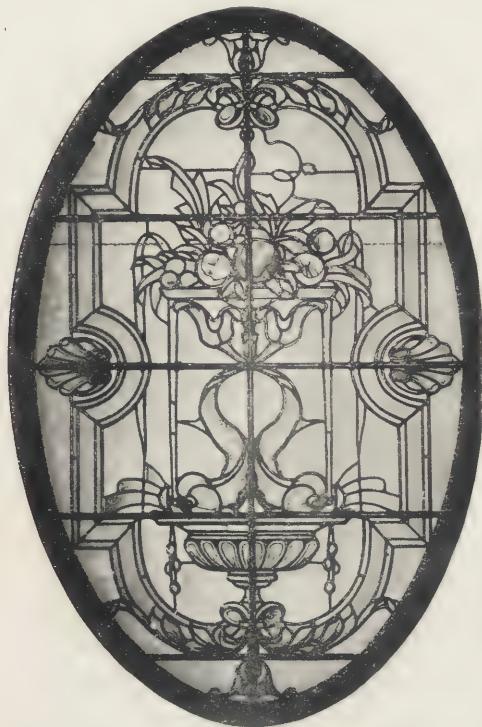


FIG. 9.—WINDOW IN THE HOUSE OF WILLIAM ROCKEFELLER.

By Heinigke & Bowen.

ers are usually men without much capital and cannot afford to give more than they are paid for; nor can the system of competition ever serve to elevate the standard; on the contrary, it cannot but lower it; for since competitions are frequently lost, men otherwise honest offer more than the allowance warrants; then, if they secure the order, when they make the actual glass instead of adding to and bettering the design, they must leave out all that adds to the expense, and usually the drawing is cut to pieces until its character is entirely lost; so we cannot wonder that the builders sometimes lose faith in the glazier.

In the illustrations, we have endeavored to show that stained glass can be made a really noble form of decoration for houses, that its use need not be confined to church windows; that because a room is filled with leaded glass it need not necessarily be tawdry and cheap, nor out of key with its surroundings. In the other branch of the craft marvellous strides have been made, and at this day, when there seems to be a general awakening in all applied art in America, is it not time that good, really beautiful, stained glass should find its deserved place in the many fine homes that are constantly building.

Harry Eldredge Goodhue.



WINDOW DESIGNED BY MR. H. L. BRIDWELL FOR HIS OWN RESIDENCE.

The Wonder of Rimini

There are certain works of art, produced at the confluence of two epochs, which focus and fix, as on a photographic plate, the moment of transition from the earlier to the later period. The Cathedral of St. Francis at Rimini, "The Malatestian Temple," is of this class. It is an ancient Gothic edifice made over into the semblance of a Pagan temple,

for Duke Sigismondo Pandolfo Malatesta, two men highly typical, in different ways, of the time in which they lived; typical also of the beneficent intelligence and of the dominant will, for Alberti was a man of blameless life, an athlete, poet, critic, essayist, moralist, mathematician, engineer, inventor, painter, sculptor and architect, while the Duke was a



FIG. 2.—PORTRAIT OF SIGISMONDO MALATESTA.

The Church of St. Francis at Rimini.

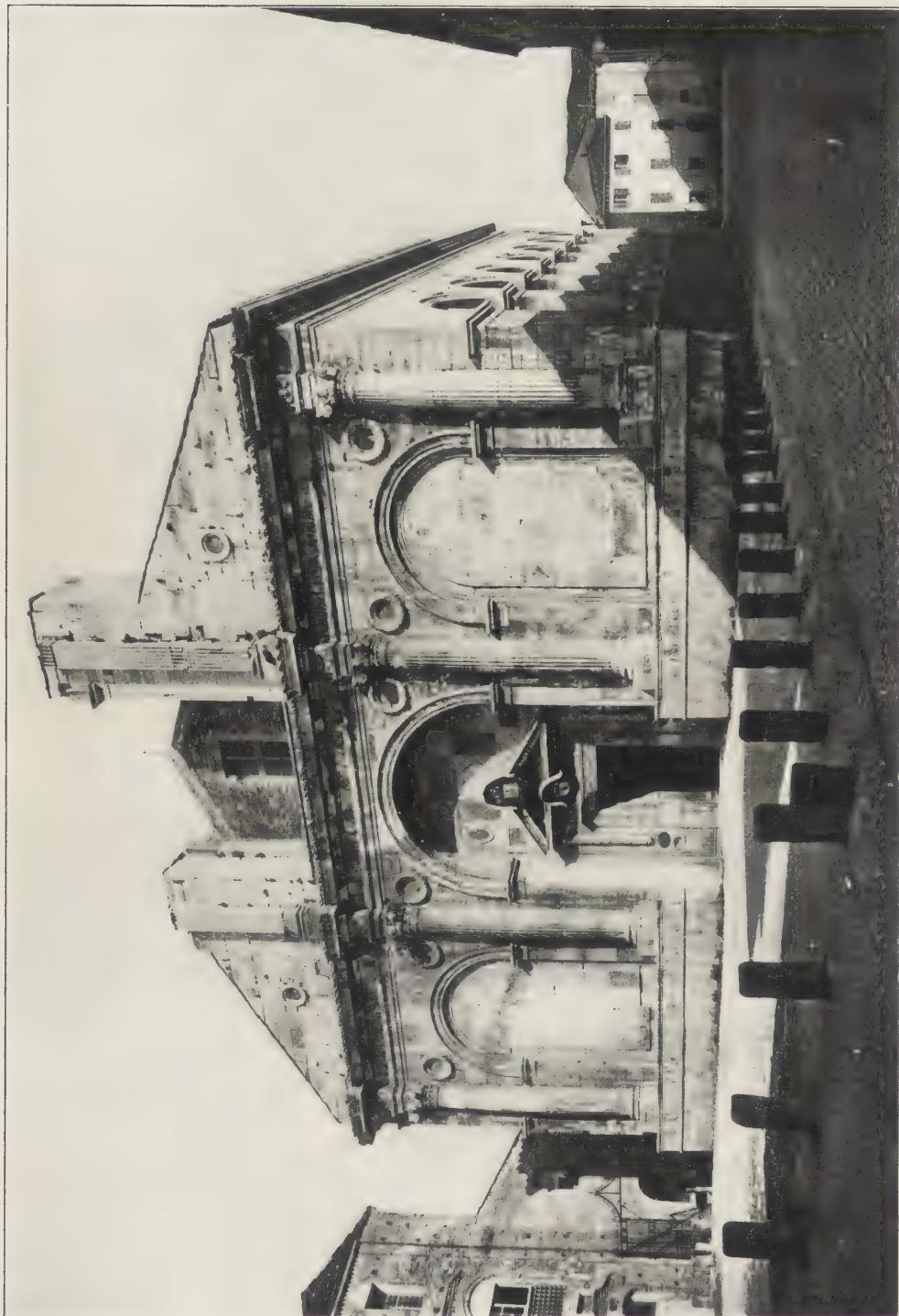
Leo Battista Alberti, Architect.

eloquent in every part of that new-born enthusiasm for classical antiquity which marked the transition Italy underwent in the fifteenth century from heroic to epicurean habits—from Christianity to that Neopaganism, which, spreading throughout Europe, persists even to the present time.

The church was built, or rather rebuilt, by Leo Battista Alberti, architect,

warrior, with a nature cruel and violent, stained by every crime, whose one redeeming trait seems to have been his enthusiasm for learning and beauty and his friendship for men of genius.

The corner-stone of the new edifice was laid in 1446. Forty years earlier Brunelleschi, standing within the Roman Pantheon, conceived his idea for the lantern which crowns the Cathedral of Flor-



Rimini.

FIG. 1.—THE CHURCH OF ST. FRANCIS.

Leo Battista Alberti, Architect.

ence; one hundred and eighteen years later "the hand that rounded Peter's dome" was forever stilled in death. These two events, separated by so relatively short an interval of time, may be said to mark the limits of the glorious period of Renaissance architecture in Italy. Of the men who rendered it illustrious none is entitled to greater honor than Alberti,

The bar sinister carried with it no particular obloquy in those easy-going times, and Alberti was brought up and educated like a young prince. After the first period of his youth was over he devoted himself to the study of the law, but his memory failing as a result of excessive application, he addressed himself to physics and mathematics, to literature,

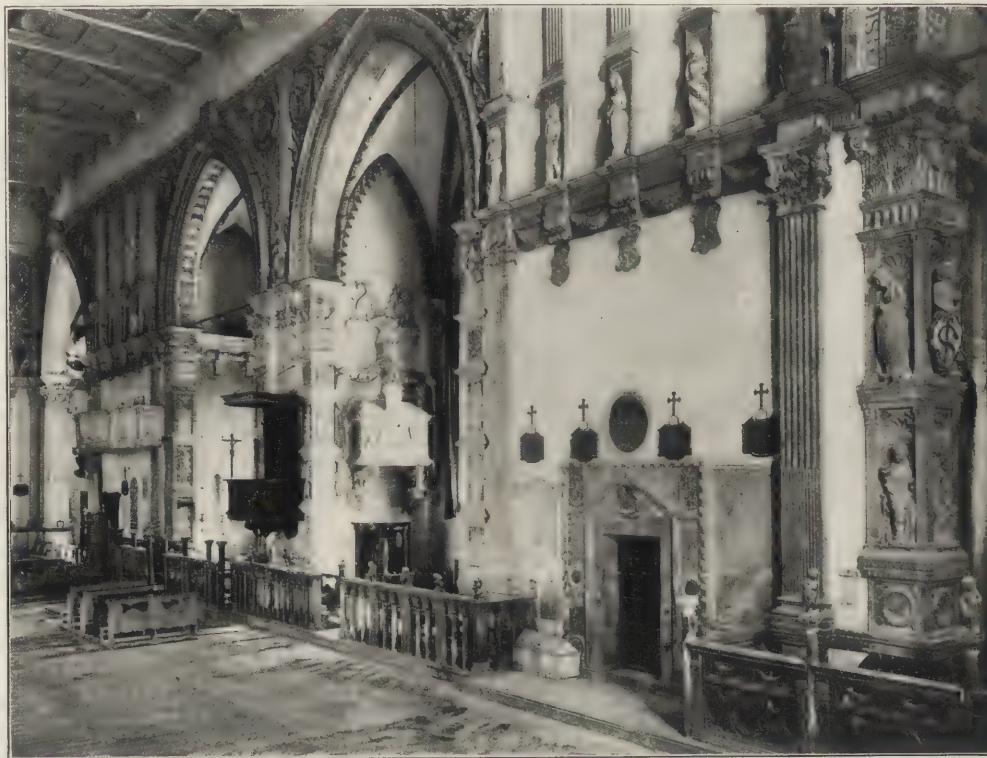


FIG. 4.—GENERAL VIEW OF THE INTERIOR.

The Church of St. Francis at Rimini.

Leo Battista Alberti, Architect.

not so much for what he actually achieved as for what he inspired in others. Coming before the golden noon of the Renaissance, he was its prophet and precursor. As Symonds expresses it, "He came half a century too early into the world, and worked as a pioneer rather than a settler of the realm which Leonardo ruled as his demesne."

Alberti was a scion of a noble, an almost princely Florentine family. Like Leonardo, and so many other illustrious men of the period, he was a natural son.

and to the study and practice of architecture.

Nicholas V., the reigning pope, discerning in Alberti a kindred spirit, made him his counsellor in architectural matters, and employed him in rebuilding the palaces and fortifications of Rome. It was doubtless while going up and down among the ruins of its ancient splendors that "the Grandeur which was Rome" impressed itself upon his sensitive spirit so indelibly as to impart to all his subsequent creations that something noble,



FIG. 5.—ARCADE OF THE SOUTH SIDE.

The Church of St. Francis at Rimini.

Leo Battista Alberti, Architect.



FIG. 3.—THE ARCH OF AUGUSTUS AT RIMINI.



FIG. 8.—PRINCIPAL DOORWAY.

The Church of St. Francis at Rimini.

Leo Battista Alberti, Architect.



FIG. 6.—BASE AND PART OF A PILASTER.
The Church of St. Francis at Rimini.

simple and suave which is the distinguishing mark of his genius.

At about the age of forty, and therefore at the summit of his powers, he entered the service of Sigismondo. The court of the Duke, a liberal patron of men of talent, was a radiating center of the new humanism then beginning so wonderfully to infect every similar court in Italy. In the light of contemporary chronicles and pictures it is not difficult to reconstruct in imagination the life there. Warriors in fantastic armor, ladies in jewels and brocade, grave scholars and ecclesiastics in flowing robes, and youths in tights and loose-sleeved jackets, their long hair tumbling about their faces from caps jauntily askew, as Pintoriccio's frescoes show

them, after a morning spent perhaps in hawking or hunting, gathered in some enchanting spot to witness a tournament or hold a Court of Love, to engage in arguments about the ancients, or to listen to the recital of romantic tales of chivalry. In these days of hurry and worry and ugliness it is pleasant to contemplate a society of so varied and so beautified a leisure, wherein life went forward to theplash of fountains in trim gardens, instead of to the scream of trolleys in straight, endless, hideous streets. Yet for a just view the other side of the picture must not be ignored.

"But at this court, Peace still must wrench
Her chaplet from the teeth of war."

We discern the havoc wrought by barbaric passions breaking through the thin



FIG. 7.—BASE OF A PILASTER.

mould of civilization, the clash of mercenary armies, beleaguered and sacked cities, famine, pestilence, massacre, rapine; the victors fearful still, the vanquished plotting still, or rotting forgotten in some unlighted dungeon; while about the throne a crowd of hungry parasites fattened upon the wealth extorted from a peasantry enslaved by outrageous taxes;—everywhere this contrast between squalor and splendor, exquisite art and rank injustice, civilization and barbarism.

Alberti was an accomplished courtier, and this, together with the lustre of his family and his renown as a humanist, to say nothing of his fame as an artist, made him a brilliant and important figure at the court of Sigismondo, who singled him out for especial favor and regard. Together they addressed themselves with enthusiasm to the converting of the bare old church of San Francesco into the first great masterpiece of Renaissance architecture. The Duke's ardor knew no bounds. He is said to have taken in one year thirty chariotsful of marbles from the basilicas of Ravenna; he carried away the bridge of Fano, and wrecked the antique quays of Rimini to quarry out his temple, and he plundered Greek islands of reliefs, to be built into its walls.

At Rimini there stands the arch of Augustus, with which the Romans, in a spirit and with a sentiment which cannot be too highly praised, marked the beginning of that Flaminian Way which led to their proud, far-distant capital. This arch supplied Alberti with the motif for his facade, while the south front, with its noble succession of arches, was perhaps inspired by some remembered aqueduct of the Campagna. The band of ornament which crowns the stylobate is made up of a succession of wreaths which contain the Malatestian black elephant (quaintly rendered by some sculptor who probably never in his life had seen the leviathan of beasts), alternating with the interlaced letters "I S," symbolical of the fair and learned Isotta, Sigismondo's mistress, afterwards his wife,—a theme which is repeated with variations throughout the church. On the

front this splendid plinth supports a composite order of four columns, with sculptured bases and capitals of a curious originality, flanking three arches, the central and largest of which contains the principal entrance, with its over-heavy entablature and framework of marble paneling, reminiscent, like the twisted torus of the stylobate, of the earlier Gothic manner. Even in classic architecture there are few finer episodes than the majestic arcade of the south side, particularly when it is considered that this was made to conform to a wall already built, and to openings already established.

The upper part of the pediment was never completed, nor the dome added with which we know the structure was to have been crowned, since it appears upon the Malatestian medals of the period. We cannot doubt that Alberti would have combined these various elements into one harmonious whole, for even in its unfinished state San Francesco is a masterpiece, uniting as it does a Roman simplicity and grandeur of outline with the delicate, lovely and spontaneous detail of the first and most brilliant period of the Renaissance, for later pedantry put fancy to flight, and knowledge killed originality.

Nowhere in Italy is there an interior more characteristic of the early Renaissance, with its union of eclecticism and intense personality. Symonds describes it as "a strange medley of mediaeval and Renaissance work, a symbol of that dissolving scene in the world's pantomime when the spirit of classic art, as yet little comprehended, was encroaching on early Christian taste. . . . Allegorical figures designed with the purity of outline we admire in Botticelli, draperies that Burne Jones might copy, troops of singing boys in the manner of Donatello, great angels traced upon the stone so delicately that they seem to be rather drawn than sculptured, statuettes in niches, personifications of all arts and sciences alternating with half-bestial shapes of satyrs and sea children—such are the forms that fill the spaces of the chapel walls and climb the pilasters and fret the arches."

Much of this sculpture is incorrect in



FIG. 9.—AN INTERIOR DOORWAY.

The Church of St. Francis at Rimini.

Leo Battista Alberti, Architect.



FIG. 10.—ANGEL IN LOW RELIEF.
Church of St. Francis at Rimini.

construction and detail, yet spontaneous and lovely to an extraordinary degree, wrought with such freedom, spirit and precision as to seem fairly alive. Some mystery surrounds its authorship, but it is chiefly attributed to Matteo di Pasti and Augustino d' Antonio di Duccio. As the influence of the sculptors of Florence is everywhere apparent, it is not improbable that pupils of Donatello and Benedetto da Majano, animated by the spirit of their masters, lovingly wrought the soft white stone and the red Verona marble into these strange and beautiful



FIG. 11.—ANGEL IN LOW RELIEF.
Church of St. Francis at Rimini.

forms of their romantic imagining. The Malatestian elephant, the Isotta monogram, and the palmettes and ultra-heavy Greek wreaths which are the sign manual of Alberti, occur everywhere. On one of the tombs is a fine portrait of Malatesta, and in another part of the work that of Alberti himself. The frames of the side-chapels, carved by Duccio and the rest into an army of arts and sciences, planets and signs, gods and goddesses, have crowded out every sacre image until the calendar of the seasons displaces the calendar of the saints. It is small



FIG. 12.—BAS RELIEF.

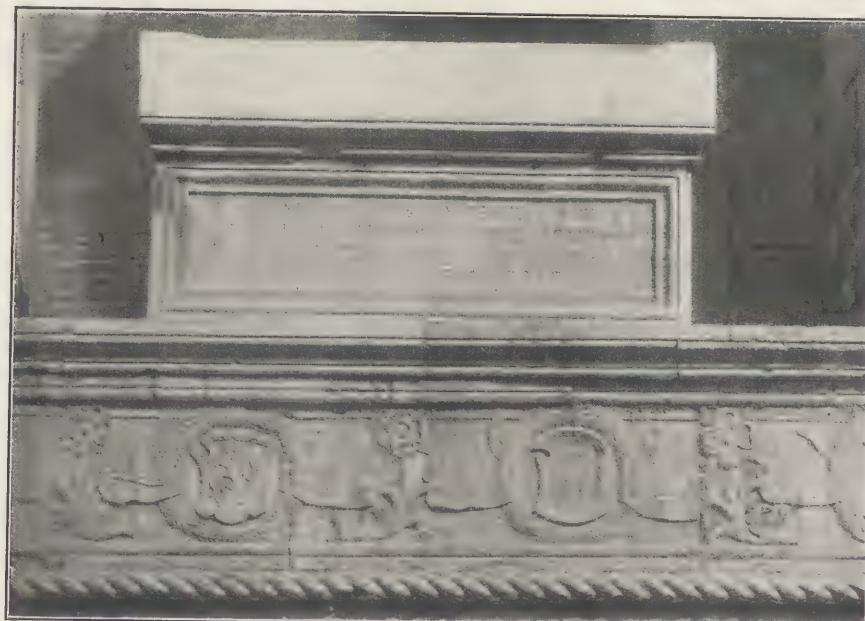
The Church of St. Francis at Rimini.

wonder that Pius II, himself arch-patron of the Renaissance, was scandalized and is said to have declared that San Francesco more resembled a heathen temple than a Christian church.

It is evident that the lucid and grave genius of Alberti had little to do with this confused interior. It is probable that having solved the problem to his liking, he turned to the solution of others, and left Matteo di Pasti and his co-laborers to complete and adorn what he had planned, in whatever manner their fancy pleased. This is the more likely from what we know of the complexion of Alberti's mind. In his philosophical outlook upon life, his scientific curiosity and his pantheistic feeling for the world he has shown himself to be perhaps the first modern; it is certain that he was the first modern architect—the man who merely plans and leaves the execution to others. Before his day the architect was an inspired craftsman, working not in the closet but in the open, with actual materials, himself overcoming the difficulties his projects involved. In such travail, we know, Brunelleschi, the last

of the old order, built his dome; Alberti, the first of the new, was a gentleman, the friend and adviser of princes, an antiquarian enthusiast, a chamber architect in point of fact. Palladio, Jones and Sir William Chambers were his logical heirs in subsequent ages. His advent marks the beginning of the divorce between design and artizanship from which we suffer to-day. The blighting effect of this divorce upon the art of architecture is unquestionable, but it did not manifest itself so long as there were still in the world able and inventive craftsmen to execute and adorn the ambitious designs of the architectural theorist. Indeed, at first there was gain rather than loss, for the early buildings conceived in the new manner showed an order and a method which their predecessors lacked. This is the great excellence of the church of San Francesco, taken as a whole: it unites the simplicity, restraint and coherence of classic work with the fecund and vagarious charms of Gothic; it is "a moment's monument"—a moment of vast significance in the history of European art.

CLAUDE BRAGDON.



TOMB IN THE CATHEDRAL OF RIMINI.

Mt. Sinai Hospital

Mt. Sinai Hospital occupies the block between East 100th and East 101st Streets—Fifth and Madison Avenues; a plot measuring 200 by 425 feet, very closely. The buildings are rather too crowded upon it, a result natural from the serious carrying out of the worthy plan to put every separate department into a separate building, and to make each building as large as could be needed. Moreover, the buildings are rather high, the main structure on East 100th Street occupying five full and very high stories with a half sunk basement, and one of the minor buildings having six full stories of more usual height. This height of the buildings increases the difficulty inherent in their being somewhat crowded. The maker of the plan has been put to it to provide such a disposition of his open spaces—his rather small courts, lanes and gangways, open to the sky—that the windows of the lower stories should receive a fairly adequate amount of daylight.

Shall we, in this brief discussion, talk of the avenue lines as if they ran north and south—the street lines east and west? They are very nearly no-notheast (as an old quartermaster would say), and the opposite: west-nor-west and the opposite. But if we must write short, then, in the block plan, the southernmost buildings, those which stand fronting on East 100th Street, are the great pavilions of the hospital proper; and the central pavilion, standing back a little from the street, is the Administration building. In the southeast corner is the Dispensary, the Out-Patients Department; and north of this the Training School for Nurses, these two fronting on Madison Avenue. Then, going from east to west along East 101st Street, stand,

The Pathological Building,

The Isolating Pavilion, for cases of contagious disease occurring in patients already in the hospital—for none such are admitted, knowingly.

The Kitchen Building, the largest of the row, and nearly in the middle of it.

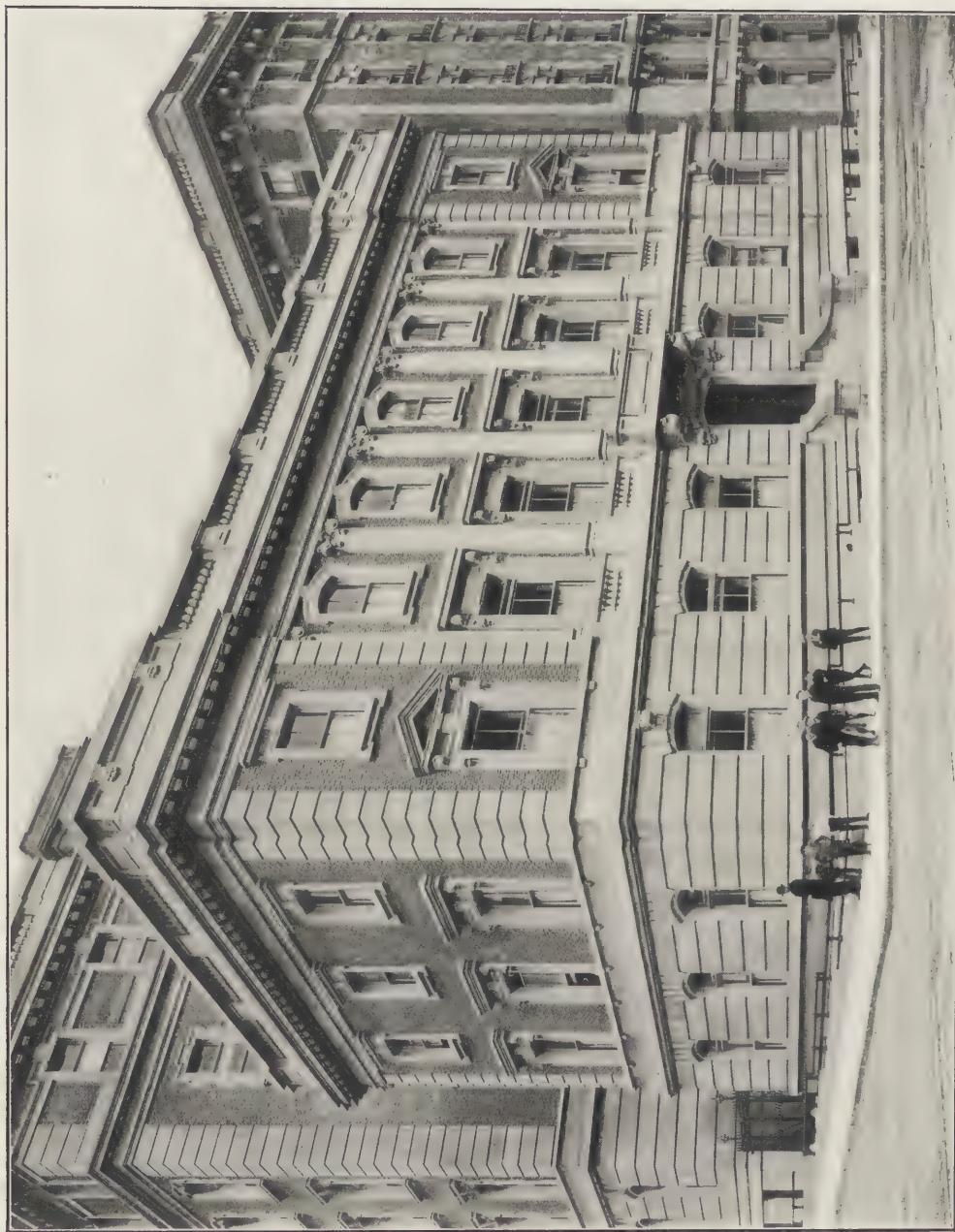
The Children's Pavilion.

There remains only the "Private Hospital" on Fifth Avenue, the long building divided up like an apartment hotel, into small and larger sets of rooms given patients desiring private quarters for themselves and friends.

This completes the list of separate buildings: and it need only be said that every department is housed in a complete and perfectly well-appointed set of rooms, large and small: that communication between departments is kept up everywhere by corridors in the cellar, under the pavement of the courts, and by glazed galleries high in air: that no thought and no ability has been lacking to make of this too concentrated group of buildings a faultless modern hospital.

This is what has come of the agitation for light, wood-framed, hospital buildings which might be destroyed at frequent intervals. The advocacy of that theory, the preaching of that doctrine, dates from a time not earlier than the Civil War in the United States, when it was found, or believed, by so many physicians, that the field hospital of the lightest shacks and sheds was better for the sick and wounded than the most carefully planned building of solid structure. The sheds and shacks could be burned down, or torn down and carried away and the materials burned, at frequent intervals; and with them would go contagion; the presence in the atmosphere of the ward of those influences which the walls, floors and ceilings could not but absorb and could not but give out again. Is there any reason for the abandonment of that scheme other than the common and very natural desire to build handsome buildings which shall be a monument to the liberality of the donors?

The owners of the plot, the founders of a great hospital, wish for two things: they wish to occupy the whole tract with buildings, which they could not do if one-



100th St. and Madison Ave., New York City.

Arnold Brunner, Architect.

half (say) were to serve the needs of the hospital while the other half was in process of being destroyed and renewed; they wish also for a monument. In this last desire they are exactly on the same footing as the present owners of the precious buildings left by former generations, which we, the visitors from a distance, long to see preserved in their untouched decay or lack of good repair, that their original beauty, the touch of the artist's hand upon them, shall remain unconcealed, unmixed with the additions and alterations of less artistic times and men. But the Venetian and the Florentine owner of such treasures disputes this right of the archaeologist and the worshipper of fine art to tell him how he may treat his own possessions. He, the citizen who lives in the shadow of the noble building, wants to see that building smooth and clean, spick and span, with windows fitting tight and walls that show no lack of repair. There are, after all, but few persons who are not of this mind. Is it not true that, while the doctrine of non-restoration has been preached strenuously and eloquently for fifty years, not one rich man has been found—not one—to purchase and save the exquisite private buildings with which the towns of France, Spain, Italy, England and Germany were once adorned? Every student who has travelled, or even bought photographs rather freely, during the last forty years, knows of scores of such treasures which the world will never see again, which once graced the by-streets and the narrower canals, the humbler suburbs, the less important towns; and which have since been repaired out of all character and all artistic value, even if they have not been torn down and replaced by buildings more in the modern mode.

The physicians who found that they were not to have temporary hospital buildings, in the great town at least, set themselves to providing a series of maxims for the guidance of those architects who would build the permanent hospitals. The walls were to be sheathed within by non-absorbent material—glazed tile or even plate glass; the joints

between such tiles or the like were to be filled with a cement of tested, non-absorptive material; the angle between wall and floor, between wall and wall, was to be filled with a rounded moulding of some kind, a hollow curve, a concave sweep from flat surface to flat surface so smoothly combined with the flat surfaces that no dust should lodge, that no impurities, even if invisible and intangible, should find harbor, and which should be open to the detergent rush of water from a hose. In these and in similar ways the buildings were to be made disease-proof, and it is assumed that every great hospital which we see erected in our towns nowadays has been thoroughly fortified in these scientific ways. There is no doubt whatever that in the case before us these precautions have been taken with complete and successful thoroughness.

In treating the artistic character of such a building as that shown in Fig. 1, as also in treating the whole group as given in Fig. 5, the different special conditions must be considered. What is "Architecture," the fine art of architecture, when existing in connection with a huge and costly building of strictly utilitarian plan and disposition?

When this question is asked in connection with the ordinary sky-scraper, the steel-cage building, whose thin outer shell of cut-stone is designed in close imitation of a massive tower of masonry, the answer is easy: It is *not* architecture in the artistic sense. In the case before us, however, the solid walls, pierced with normal windows, carrying floors and flat roofs in the old-fashioned way by giving direct support to beams and girders; masonry used everywhere as the carrying material and the enclosing material; in this case we may ask the exterior design to prove its right to be called good art. Some inevitably ugly things there are indeed, seen plainly in Fig. 2 and Fig. 5,—the huge rectangular masses which rise above the roofs. These are the heads of elevator towers, giving access to the "sun-parlors" or solaria and to the children's play-ground on the roofs; other smaller projections are skylights and ventilators; and the pair of

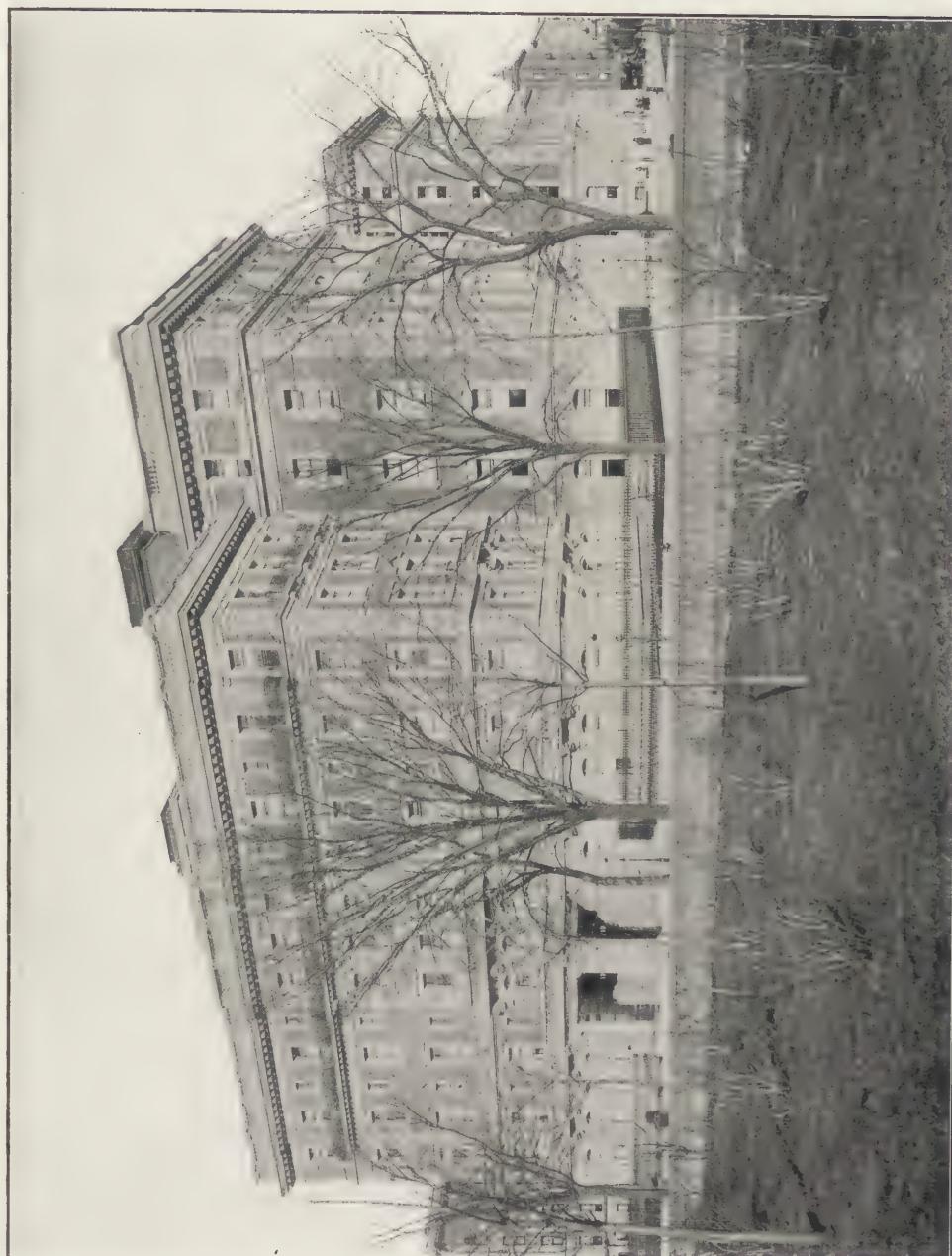


FIG. 2.—MT. SINAI HOSPITAL.

Fifth Avenue, from 100th to 101st Streets, New York City.

Arnold Brunner, Architect.

chimneys showing in the middle of Fig. 5 mark the top of the Kitchen Building. As to these ugly things, it is probable that they must be accepted—passed without comment upon their appearance. Can we ask the designer why he has not brought them into shape? Could Inigo Jones or Bramante or Jacques-Ange Gabriel have included them in the general design? Are you prepared to say that no cylindrical water-tank shall be mounted on the roof of your next stately building—or that, if it be unavoidable, you guarantee its artistic treatment? If not, are you ready, then, to say: There is no architecture, no possibility of architecture: only buildings disfigured and transmogrified by practical devices which we cannot subdue? Or do you accept the inevitable, and design your building as best you can; although it stand in a pit, because the basement-story and sub-basement, need areas for light—although it may have neither visible roof nor effective chimney-shafts—although wires in great bunches may be strung along its front and over its roof—although the iron bridge of the elevated railway may half conceal its front?

Such hard conditions confront him who would design a building to meet those modern requirements in which the beautiful aspect of things is hardly regarded. And looking at Fig. 1, and noticing the awkwardness of the three-story building set close to the six-story building, with but a very narrow recess between them, just enough to allow the return of the string-courses, the student is left wondering whether any treatment of the two structures could have reconciled them, each to the other, and have united them into one street front. Could any designer make these into one subordinate group of the whole hospital, in better fashion than is seen in the photograph? So on the other front at the left of Fig. 1, where the buildings on East 100th Street show and where an open driveway used as an entrance for ambulances, separates the dispensary building from the main hospital, the question comes up again, What would the purist in proportion, a designer who was willing and able to make something

else give way to his imaginative composition—what would he have done to better the not very significant juxtaposing of the two pavilions? Let us consider, in Fig. 2, the relations between the private hospital on Fifth Avenue and the pavilions of the main structure. It is evident that a proper consideration for economy and logic required the smaller scale, the lower story, the correspondingly narrower windows, the less ponderous cornice, the somewhat smaller string-courses of this building on Fifth Avenue; and yet the question must arise and remain unanswered; What does the artistic designer find lacking here—what would he do or what would he have done to have united these buildings with others into a design?

Observe that even a complete answer to these questions would not be a complete criticism of Mr. Brunner's design. It is an objection made to criticism of a work of art by artists in the same line of work, that the critic sees how he would have conceived the design, how he would have solved this problem; and so is inclined to be unjust to him who has tried to solve the problem in a wholly different way. So here: the critic, if practiced in architectural design, sees his own design for these buildings "rising out of the ground," as the observer of Camille Corot's practice reported, when he found the master at work in the forest of Fontainebleau. He may think even that he sees the members, doors, windows and balconies, larger in the pavilions, smaller in the private hospital, and yet harmonious in a way to make one design of the whole group. At present the observer is conscious only of the feeling that here are detached and separate buildings built in the same style—or the same manner, if there is no "style" to be predicated of them—with details of the same character, built of the same materials, and having the same general aspect. These characteristics, common to all the chief buildings of the group, or to all that are seen in the photographs which accompany this article, are what there is to make one design of the whole. It is therefore a matter of regret that the central pavilion, seen from

afar in Fig. 5, and with a detail given in Fig. 3, is faced entirely with the white stone, and is treated with some slight rendering of the "colossal order" as its chief architectural adornment, having also, instead of a parapet protecting a nearly flat deck, a pediment implying (what actually exists) a double pitch roof behind it. Otherwise expressed,

Fig. 3 shows the lower part of that central pavilion of which the top is seen above the trees in Fig. 5; and the two together very nearly tell the whole story of that front of light gray stone in columnar architecture. And it is well to remember that while a non-columnar building may with perfect propriety have porticos, open colonnades, even open loggia



FIG. 3.—LOWER PART OF THE CENTRAL PAVILION.

Mt. Sinai Hospital, New York City.

Arnold Brunner, Architect.

these buildings seem to be much helped by such unity among themselves as is given by this common material, common color scheme, common treatment with string-courses, cornices, parapets and the like; and that the group suffers from the injection into the very middle of it of a piece of fronting as different in character as the pavilion which contains the chief public entrance.

of columnar structure (because that is what columns are for!) it is not shipshape to have a piece of building, in which large columns are the chief decorative feature, contrasted in this abrupt way with the simply windowed walls around.

It is whispered that it was not by Mr. Brunner's own wish that this central pavilion was built entirely of the paler material. It is said, also, that the strong

contrast between the brick and the pale stone in the other buildings is not quite of his own choosing. Let us suppose that the architect had imagined these buildings as walled with pale yellow brick, the cut-stone trimmings of a gray stone of almost the same value, though different in tint. And let us suppose further that it is true, what we have heard, that the central building was to be like

with it the decision to make the central building different, namely, of the stone alone; and the building of it in stone alone almost compels the use of what seems a barbarism in any case. It is certainly unfortunate here.

There is only one other serious consideration, namely, the character and the scale of the ornamental detail. Where the plan and working arrangements are



FIG. 4.—THE MADISON AVENUE ENTRANCE.

Mt. Sinai Hospital, New York City.

Arnold Brunner, Architect.

the others, of yellowish gray and cooler gray materials, as in the other buildings of the group. Now, if the central building had been left in its brick-and-stone treatment, then the bit of columnar design would have been impracticable, and the pediment alone would not have disturbed anyone's sense of propriety. But the decision to use the very beautiful dark red and variegated black and brown brick of the walls, seems to have carried

admitted to be faultless, and where it is also admitted that this utilitarian plan has led to a not wholly satisfactory grouping—a not wholly attractive system of proportion—it remains only to think of the cornices and their consoles and corbels, the parapets with their balusters and pedestals, the string-courses with their hollow and projecting mouldings, the window-caps with their pediments or horizontal hoods and the combination of



5th Ave. and 100th St., New York City.

FIG. 5.—MT. SINAI HOSPITAL.

Arnold Brunner, Architect.

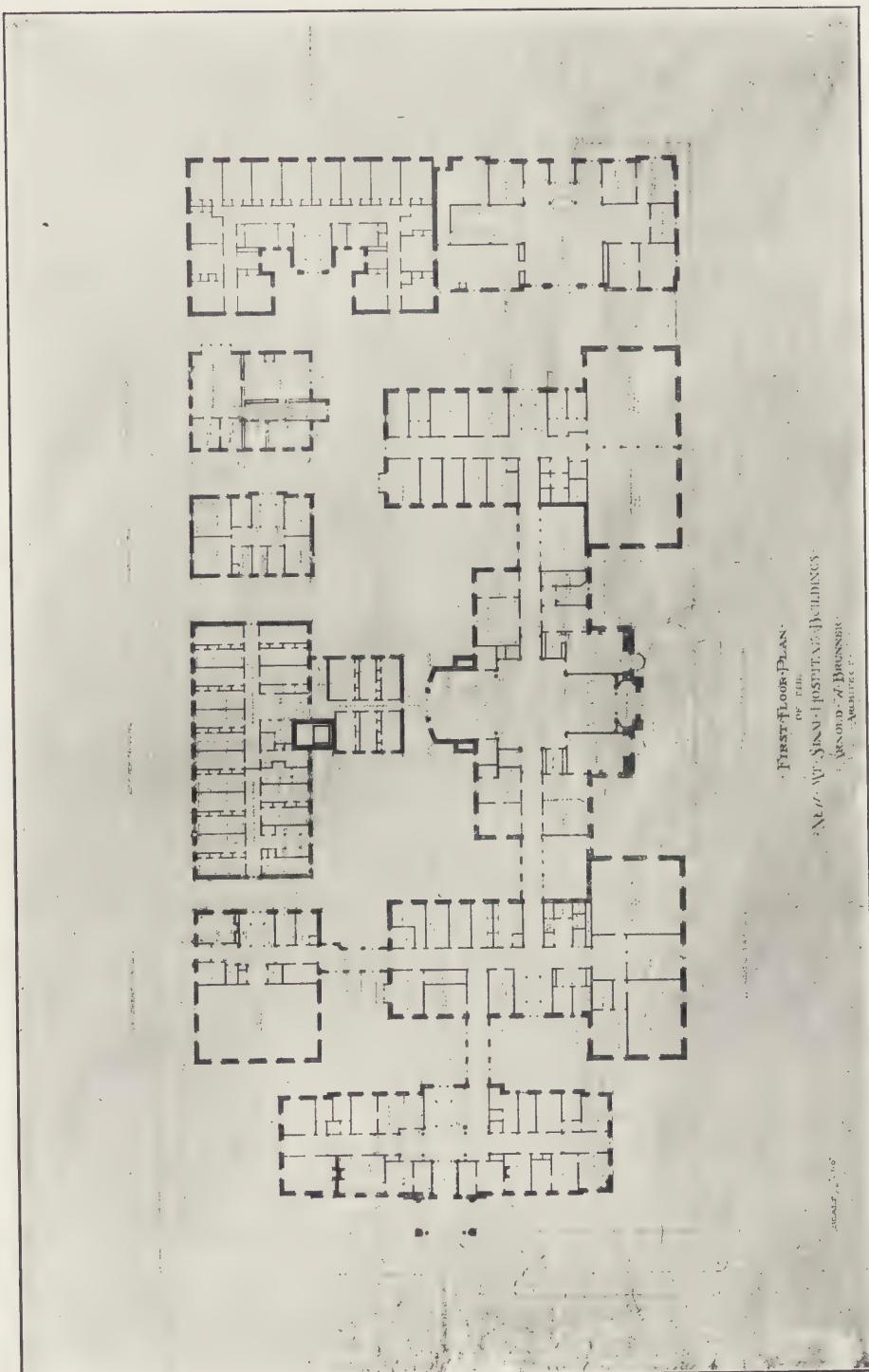
these with surprising key-stones cut on the window lintels below. The window casings, moderate and square-looking in the Fifth Avenue building but running rather to excess in some of the other pavilions, the balconies with their very large consoles of support and their heavy parapets, the porches of entrance—these are what the lover of detail is anxious about. These designs were made at a time when nearly all the well-known architects in our big cities were in pursuit of details of this sort, of a quite unreasonable heaviness. Near this hospital there stands a dwelling-house, built at the same time and absolutely without regard to cost, a house not larger than the smallest of the pavilions shown in these photographs; and yet that house has details of the same character, even more excessive in scale than those of this hospital with its many and large buildings in a close-packed mass. It is not asserted that there has been any improvement in taste since that time, for though some very refined buildings with delicate details have been planned and built—some of them by the architect of this very hospital—there are others in which this same hugeness and heaviness of the ornamental parts seem to exist even in increased measure.

What is meant is best seen in Fig. 3; where a balcony without great projection is supported by six enormous consoles carved with swags of foliage and in their own outline made so heavy that each one affords stone enough to make all six of the corbels which are really required there and which would be more

effective, architecturally speaking. Of course such a change would carry with it a reduction of thickness and weight of the balcony itself, but that is just what is to be desired. Below this balcony is the string-course which breaks around the porch, and to this are given, for apparent support, consoles half as large as those which carry the balcony above. In Fig. 4, the details of the building on Fifth Avenue are seen, and although this building is more delicate in its parts, by much, than the large pavilions, it is easy to see how the same influence has controlled. It seems incomprehensible that this excessive size and weight, this elaboration and cost, of all these pedestals, balusters, key-stones, ancones, string-courses and the like, should have been thought advisable. One is inclined to look elsewhere than to the choice of the architect or of his chief assistants. The man or the men who designed the park pavilions given in *The Architectural Record* for March, 1905, and discussed in the department of Notes and Comments there, could hardly have accepted these ponderous ornaments without protest.

It does seem evident that if one could go all over the building with a gang of skilled stone-cutters and a chance to work his will, a far more charming building would result from the cutting away of some thousands of pounds of limestone. What would have been the result of so designing the ornament that those thousands of pounds of stone would have been spared, it is still more pleasant to think.

RUSSELL STURGIS.



Mt. Sinai Hospital, New York City.

FIRST FLOOR PLAN.

Arnold Brunner, Architect.

An Ideal Hospital

The meaning of the word Hospital with all its various ramifications, is an expression of welcome, shelter and care; and the ideal hospital to my way of thinking, should be one in which these qualities could be brought nearest perfection. Hospital like many another term has so far departed from its original meaning, that to be forced to seek help within a refuge so named, was, but a short time since, considered the most dreaded of evils.

In days not yet so remote as to be completely sunk in the mists of forgotten ages, the hospital so little fulfilled its mission that within its walls disease was as frequently fostered as eradicated. The ancient structures then set aside as asylums for suffering humanity became so impregnated with germs, that new diseases peculiar to hospitals assailed those unfortunates who came to be cured of wounds or fevers. With no proper means of sanitation, and small care of cleanliness, these buildings grew so unhealthy that the sole remedy was demolition.

As late as the Franco-Prussian War, sanitarians were agreed that a building, run up at so small an expense that it could be reasonably destroyed after ten years, was the only proper way to build a hospital. To obtain good ventilation, which had become recognized as necessary, these buildings were constructed only one story in height and with windows on either side. They were built in the form of hollow squares or were spread out in various ways as the ground permitted, and then connected by a long passage or outside portico with the main pavilion in which the operating rooms and offices necessary to the service with all the wards were placed. While these buildings were greatly in advance of the structures previously in use, still such a style of architecture for hospitals would be impracticable, if not impossible, in a city the size of New York, where not only is the land extravagantly expensive,

but where to be beneficial a hospital must be accessible.

The first requisite of the modern hospital, the convenience and the promptness in caring for the sick, was out of the question where immense distances lay between the wards and the main offices. The chief physicians then found visiting those patients placed in the remote parts of the pavilions a task so nearly impossible to be performed daily when the hospital was crowded, that undoubtedly much of the prejudice felt at the present day by the ignorant poor toward such institutions, is a remnant of the traditions preserved by ancestors who in times of epidemic were left to the mercy of unskilled students.

Improved methods of ventilation make it now possible to have the freshest and purest air always in circulation. Even when the windows must be kept closed tempered oxygen is forced in and the foul air blown out; making it possible to erect a hospital six stories high in the heart of the city, and one so skillfully planned that the visit of the physician is a matter of no waste of moments.

When preparing to design the Mt. Sinai Hospital, the most recent of such great institutions built in New York, the architect, Mr. Arnold W. Brunner, carefully studied all the virtues and vices of its forerunners, that he might profit thereby and attain his full desire to construct as nearly as possible the ideal hospital of the United States.

The projectors of this hospital had but one city block at their command, but they chose that block with wisdom and forethought. Madison Avenue bounds the east side; to the north and south are the One Hundredth and the One Hundredth and First Streets; while on the west stretches the length and breadth of Central Park with the waving trees of the broad Mall on Fifth Avenue.

The impression of the exterior is from an architectural standpoint, severe, but it is simple and dignified as befits the

use for which it was designed. The essentials of an ideal hospital do not lie on the outside.

There is a group of ten buildings. Nine of these are connected by a series of corridors on the ground floor above which they rise one independent of the other courting the air and light on all sides. There is no nook or cranny, no corridor, no corner, no room into which the free air of Heaven does not enter; and from every window can be seen the clouds floating in the sky above. The tenth building has no means of communication with the others from the inside. It is the Isolating Pavilion to be used in case any contagious disease creeps in among the patients. The elevators ascend as nearly as possible into the heart of each building. The strenuous physician has no extra steps forced upon him nor are any of his precious moments lost while finding his way to the work he has in hand. Does a surgeon come for an operation? He has but to cross the entrance hall to find an elevator waiting to convey him to the top of the Main Building, where the operating rooms and their various dependencies are to be found within a stone's throw from the door of the car. Is it a patient in the Medical or Surgical Pavilion to whom his visit is directed? He has but to announce his wishes to the functionary at the main door, then take a short passage to the right or left, leading to the elevator in either pavilion, and in less time than it takes me to write it, he is at the patient's bedside.

It is possible to enter the Private Hospital and the Children's Hospital from the Main Building; but these have both entrances from the street, and elevators as convenient as in the other buildings. In such considerate and sympathetic care for the hard worked physician lies one of the first qualities of the *perfect* and the *ideal* hospital.

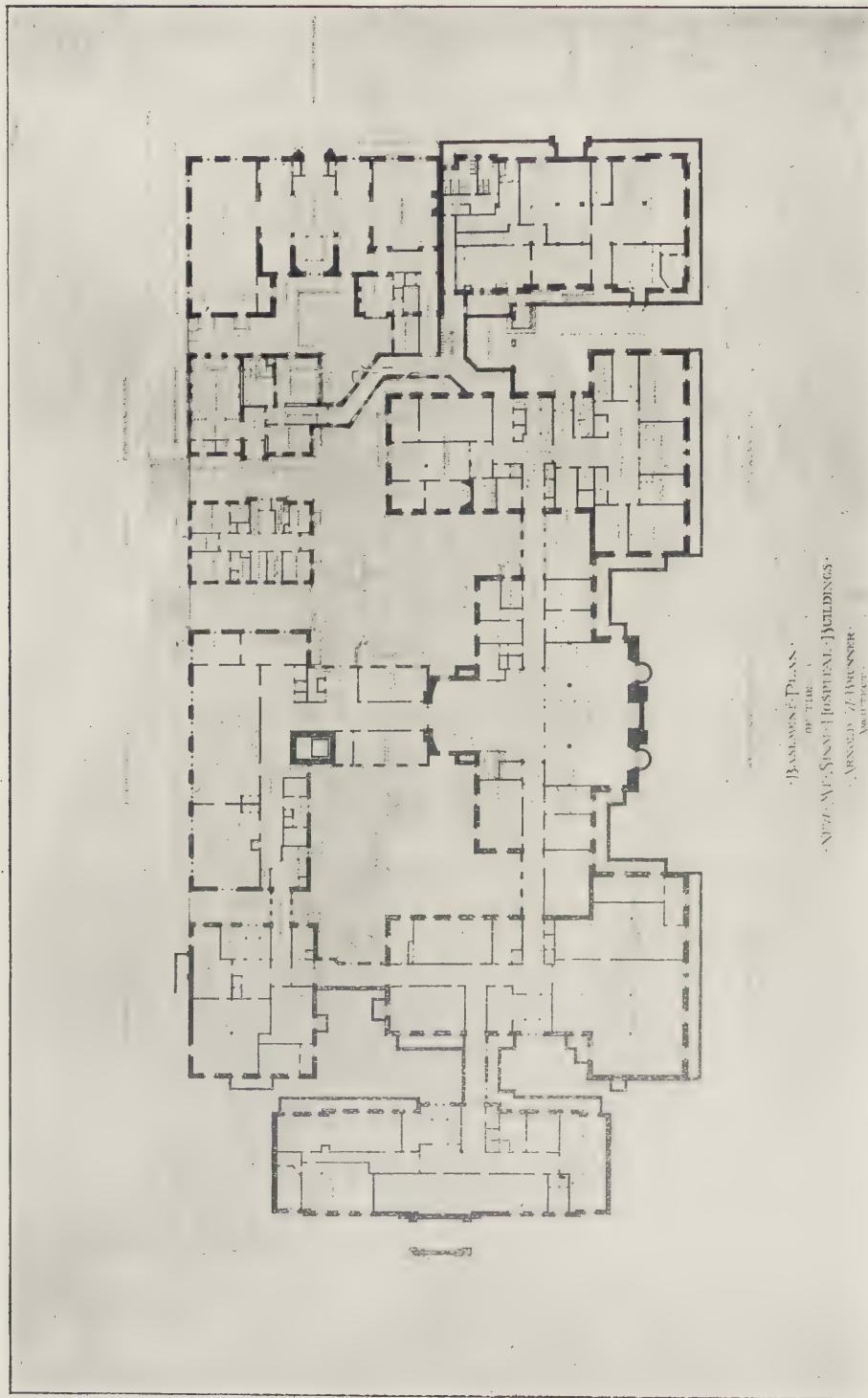
A like endeavor to secure promptness and celerity has been made to facilitate the execution of the household duties.

On every floor there are pantries fitted with all the known contrivances found by experience to be the most practical for quick and efficient service. These

connect by electric dumb-waiters with the great kitchens; while every convenience for cooking simple diet and for keeping that already prepared hot or cold according to orders, has here been installed to simplify the work of the attendants, and to minimize the patients' cause for complaint. There is no device for rapid and thorough household service which has been neglected by the architect. The marble bases join the floor at such a distance from the bottom that there are no cracks nor hiding places left for the dust loving microbe. The sinks, bathing places, and basins are surrounded by marble or alberine stone which absorbs no water. In the section devoted to the operating rooms the water in the faucets is turned on and released by a touch of the surgeon's foot.

The contempt of ignorance with which nerves were treated in past centuries has given way in the present age to a full understanding of their enormous power to kill or to cure. No hospital could put forth the smallest claim to the title "*Ideal*" where consideration for the excited nerves of physical sufferers was disregarded. The supreme thought and endeavor of the architect of the hospital which forms the subject of this sketch, has therefore been to mitigate as much as possible every jar connected with those unpleasant details of the duty of caring for the sick and wounded which so shock the sensibilities.

Delicacy in considering the abnormally sensitive nerves of the inmates and in aiming to save the patients all afflicting sights and sounds was deeply weighed in determining the plan of this institution. The ambulance, that bugbear of the poor, leaves the street on arriving at the hospital and descends a sloping driveway into the court where it turns a corner before discharging the victims of accident or disease at a secluded entrance invisible to the idle or inquisitive loiterers on the street. The department in which these unfortunates are received and cared for by the attendants and physicians is adjacent to this lower entrance and so situated that while the patients are being bathed and prepared to take their places in the wards no groans or cries



Mt. Sinai Hospital, New York City.

BASEMENT PLAN.

can disturb the other inmates of the building.

This same sympathetic regard prompted the setting apart on every floor of "Examining Rooms." These examining rooms are an entirely new departure in the history of hospital management. The patient who needs to have a painful wound dressed, or must undergo an examination, is removed from his bed and wheeled to an examining room where all sounds of distress are buried within four walls and his companions in the ward delivered from the pain of listening to the sufferers of such trying experiences.

The dead are taken to their last resting place from a remote side of the inner court. There in a retired spot the hearse and attendant carriages may stand near The Mortuary Chapel, and the funeral goes out a secluded gateway which is on another street from the entrances for visitors or patients. From not one of the hospital windows can this departure be witnessed and the mourners are effectually shielded from the prying eyes of the street urchin and his kin.

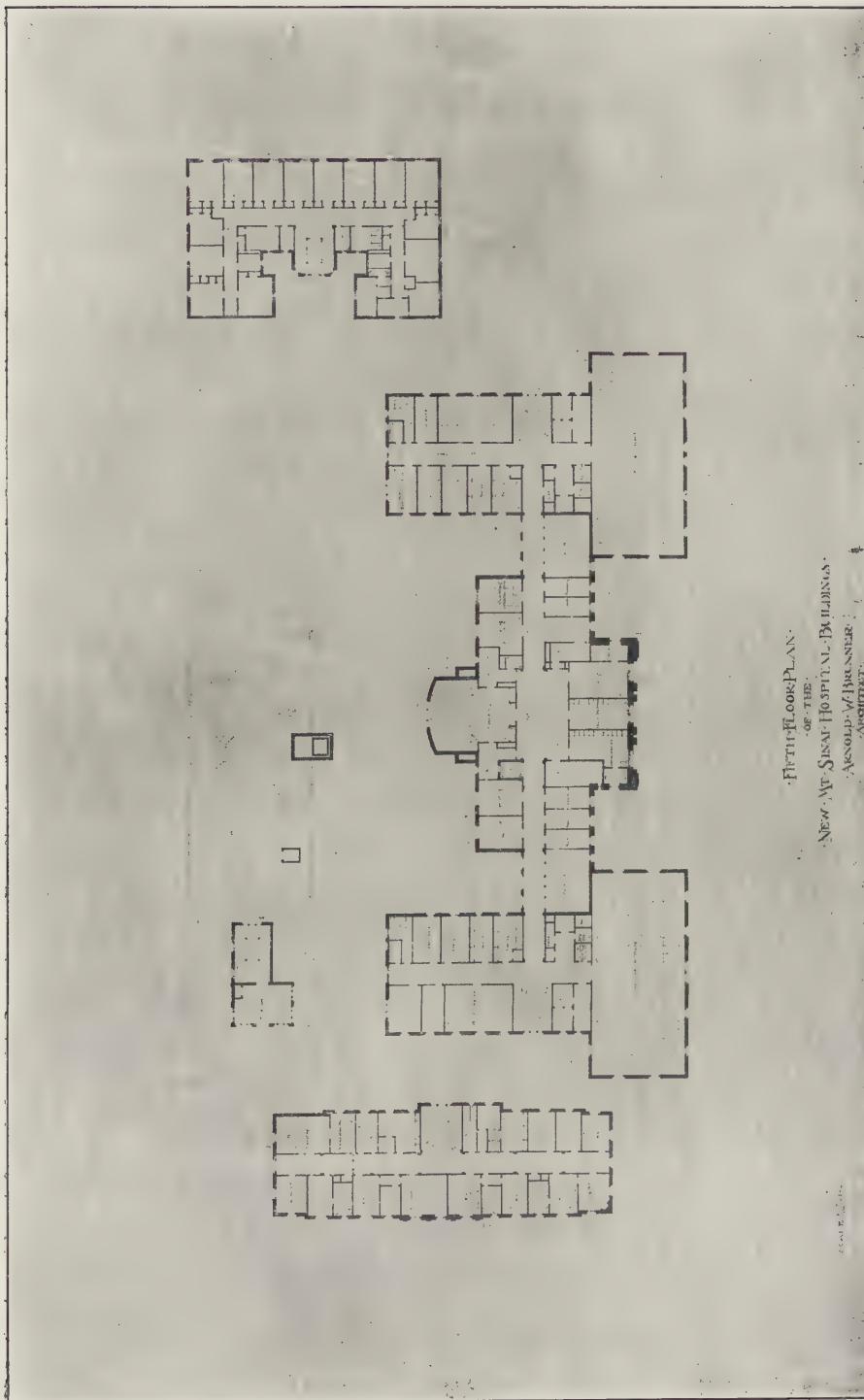
In that portion of the building devoted to operations, especial rooms are set apart for those who are recovering from the effects of the anaesthetics, and so in seclusion the patients are slowly brought back to life and consciousness before their return to their beds in the ward.

Viewed in the light of modern science the most interesting portion of this hospital is that which is devoted to the operating rooms and their dependencies; it being placed on the top floor of the Administrative Building and the large operating theatre, the pride of the architect, is supplemented by five smaller operating rooms. It will be unnecessary to state that in this section the strictest sanitary conditions prevail and the only visible materials of construction are marble, porcelain and glass. All the operating rooms face the north, and between double sashes of the great windows lighting them, heaters have been inserted in order that at no time the chilled air may strike the unconscious patient on the operating table. The students admitted to see an operation enter their places from above: there is no communication be-

tween the seats of the operating theatre to the floor on which the surgeons are engaged. The anaesthesia rooms, the recovery rooms; rooms for consulting physicians; retiring rooms for the surgeons; the sterilizing apparatus; the department and developing closet for the X-ray photographs and the roomy glass cupboards for the necessary instruments are the other divisions of this section. It is separated from the pavilions on either side by thickly padded doors.

Here while the daylight lasts, and at urgent need even later, the suffering patients are continually being brought up on the elevators to be taken to the anaesthesia rooms, prepared to receive help from the surgeon's knife; after the operation is performed led back to life in the recovery room; and finally taken down again to be replaced by the next sufferer whose turn it is to be alleviated.

In the pavilions on the right and left of the operating rooms elevators run noiselessly down through the centre to the main floor. The one on the right is the Surgical and that on the left the Medical Pavilion, each has a capacious sun parlor and a roof garden, while every floor through which the elevator passes is a perfect little hospital in itself. There are on each story rooms for one or two persons and the general wards capable of receiving twenty-four inmates. The shape of these main wards is so nearly rectangular that the room gives a greater idea of breadth and space than it really possesses. There are windows on three sides where the sun can look in all day long from the time he rises over the housetops until the hour of his setting behind the trees in Central Park. At night his duties are performed by carefully shaded electric lights which, unlike the sun's rays, the least touch can control. Another humane thought for the comfort of the inmates, has suggested an electric attachment behind each bed, by which it is possible to connect a portable bulb and thus afford illumination, if needed, when an individual examination must be made without disturbing the surrounding sleepers. The pantries and examining rooms are on each story, sitting



Mt. Sinai Hospital, New York City.

FIFTH FLOOR PLAN.

Fifth-Floor-Plan.
of THE
New Mt. Sinai Hospital Building.
ARNOLD W. BRUNNER,
Architect.

Arnold Brunner, Architect.

rooms for the convalescents, drying rooms, linen rooms, and baths, all of which are flooded with light and air let in by the broad windows. If dust or dirt collect on the tiled flooring, no fitting excuse can be made for not detecting its presence.

The children have a pavilion looking out on Fifth Avenue which is in every respect a miniature replica of those built for the grown-up patients. They have their sun-nursery on the roof, and a playground with a balustrade so high and so carefully constructed, that though the sun can peep between the columns, not the slimmest tot of them all could fall out, nor can the tallest or most active boy climb over the protecting parapet. From the cribs in the children's main wards the little ones can watch the birds nesting in the Park, and see sunbeams dancing on the leaves in summer, and the squirrels playing on the bare branches in winter.

In the little parlor where children are received or dismissed is a modest bronze tablet framing the likeness of a fine specimen of young manhood to whose memory this pavilion was erected by: "Those whose love reaches beyond the Tomb." What more tender and fitting monument could be devised to preserve the sweet remembrance of a beloved son! The picture of the youth here enshrined is a photograph; evidently enlarged from a small amateur print. It represents him resting as though fatigued by his sport; his dress a college sweater; leaning with his elbow on his knee he looks down with earnest eyes on the children and the glad mothers and fathers to whom they have been restored through the medium of his parents' love and anguish and in remembrance of his own release from the suffering of this world.

The Private Hospital is practically a "Hotel for the Sick" where also accommodations are possible for the well who wish to share the seclusion of their afflicted friends. The windows look out on Central Park and on either side is a grass plot embellished with flowers and shrubs and plants. The entrance to this Private Hospital is through a richly adorned vestibule and an inscription

states that it is a loving memorial to the memory of a parent. The Private Hospital has its own operating room. Within its walls those luxuries, perfect peace and perfect quiet reign supreme. The elevator is noiseless, the omnipresent telephone makes its call only by a dull b-r-r-r, and no bells exist; instead a red disk outside each door falls at the touch of a button in the room when the occupant desires the attention of the nurse on watch in the corridor.

Wherever human beings are gathered together for joy or for sorrow there also must be kitchens; and this hospital-kitchen is an important and busy centre. Much thought was expended upon the kitchens of this institution. The most practical and experienced of managers and matrons were consulted; the culinary departments of busy hotels and crowded institutions were visited; and finally all the most modern and economical devices for saving time and labor and yet fulfilling perfectly the exacting demands of the hospital regime were adopted. There are two kitchens, both spacious and lofty, both supplemented by capacious pantries with sculleries and the whole built of enameled brick. One kitchen is reserved for the preparation of food ordered to be especially prepared, and the other for the routine work of the establishment. These kitchens are connected with the pantries throughout the group of buildings by electric dumb-waiters. That useful servant—electricity—is made to aid in the celerity with which the patients are served their nourishment at the proper time, and to heat the little closed vehicles which convey the cooked dishes from the fire to their destination. The work in the kitchens goes on like an endless chain. The food is prepared, cooked, served and delivered for this great assemblage of the sick and their various attendants, the utensils sent back to be washed, and then immediately made ready for the next requirement. The kitchen building has all its service entrances on One Hundred and First Street, its connection with the rest of the hospital group is by passages beneath the court yard. Like the other buildings of the institution, light and air enter it

on all sides and on the floors above the kitchen are the servants' quarters. An extensive and splendidly appointed model laundry, where the work of receiving, sorting, washing, drying, and mangling the vast quantities of linen needed in such an institution occupies the top.

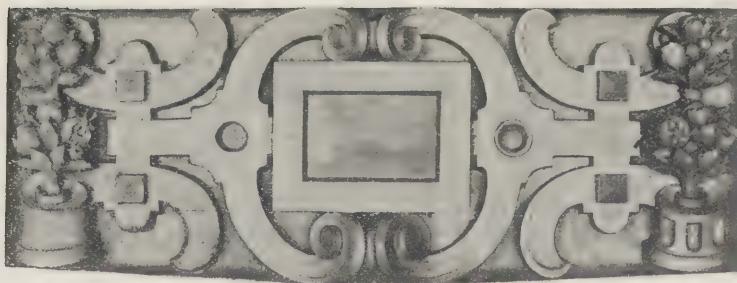
The Pathological Building is for the students who are ever busy hunting the dreaded microbe, and searching for truth with ardent minds; it occupies the upper part of that little building in which lie the dead and the Mortuary Chapel from which they are buried. This building with its laboratories, as an assistant to the advance of modern medical science, is one of the most important sections of a modern hospital.

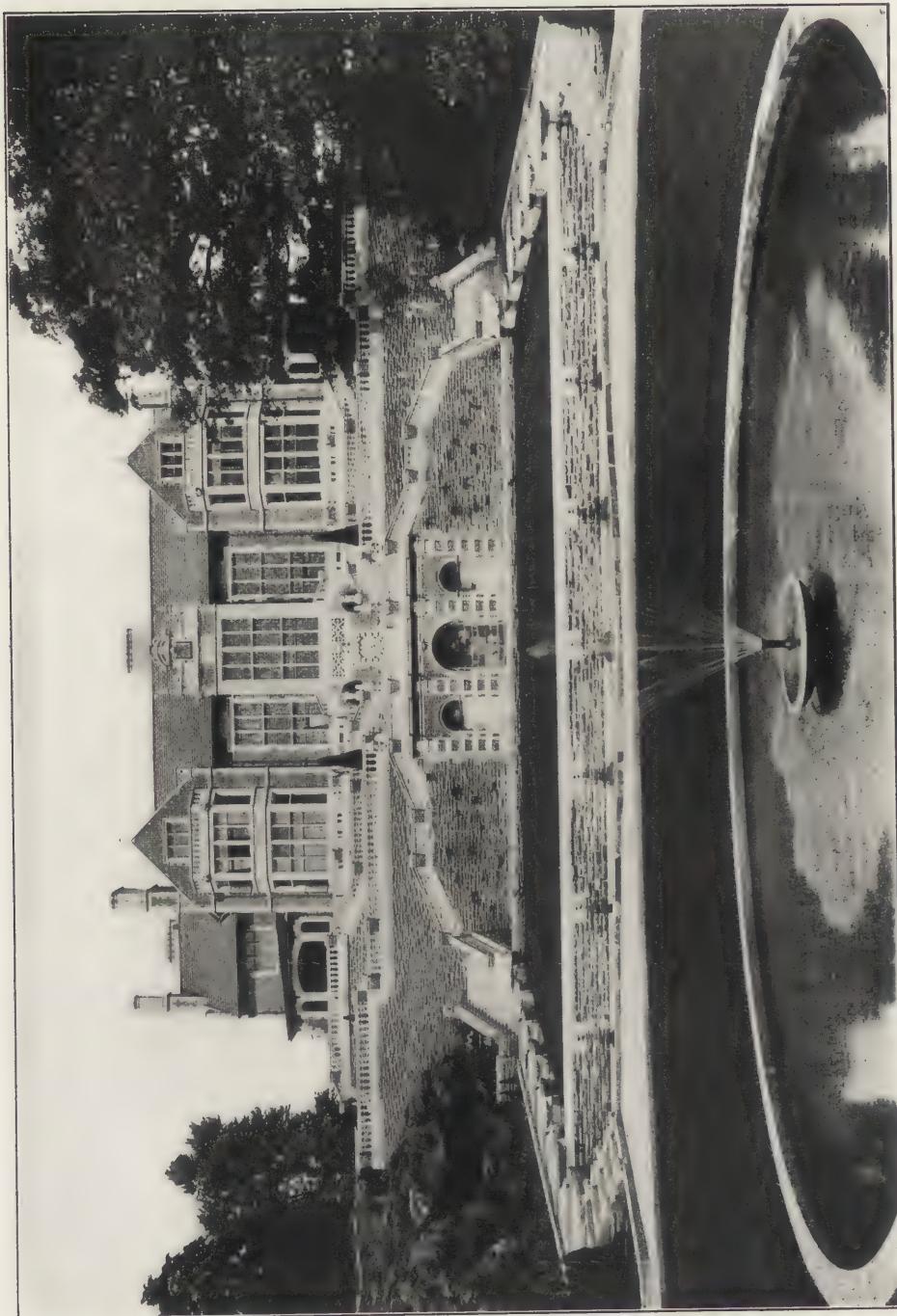
The Dispensary is completely isolated from the General Hospital. The patients who visit it have no excuse for lounging about any of the entrances intended for the inmates. Their way to relief is from Madison Avenue where the Dispensary and the Nurses' Home are the only buildings which have entrances on this thoroughfare. There are two

doors; by one the patient enters, is expeditiously assigned to the office of the physician best able to cure his complaint; the remedy is quickly prepared for him and he departs by another door from that by which he came.

Such a hospital as this was not conceived in a day. To design one of its kind meant months of concentrated thought, a minute and careful examination of all other institutions of like order; long consultations with experienced physicians, a feeling of sympathy for the ills of the flesh and a mind sufficiently broad and methodical to glean the best knowledge from all these sources and to choose from the mass so collected only the best; to make plans by which all advanced scientific improvements can be added for years to come; to prove an example to those designing hospitals in great cities, a comfort to both rich and poor an invaluable auxiliary to modern science, and a sanctuary for all suffering mortals who are ill with the ills of the flesh, an Ideal Hospital!

JOSEPHINE TOZIER.





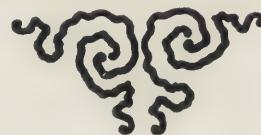
NARBETH, PA.

THE HOUSE OF MR. PERCIVAL ROBERTS, JR.

COPE & STEWARDSON, ARCHITECTS.

The House of Mr. Percival Roberts, Jr.

COPE & STEWARDSON, Architects



NARBETH, PA.



Narbeth, Pa.

THE HOUSE OF MR. PERCIVAL ROBERTS, JR.

Cope & Stewardson, Architects.



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THE HOUSE OF MR. PERCIVAL ROBERTS, JR.

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Narbeth, Pa.

THE HOUSE OF MR. PERCIVAL ROBERTS, JR.

Cope & Stewardson, Architects.

NOTES & COMMENTS

U. S. LEATHER COMPANY'S BUILDING

The New York City warehouse building, No. 28 Ferry street, is one more of that very interesting series which the Record is making, of brick-built, simple, manly, straightforward business structures.

Several of these buildings have already been described, and others will follow undoubtedly. But we have to stop now and then and speak generally of these buildings—to recall what has been said of them already—to insist upon their extreme interest as a class. Apart from the warehouses treated in two "body articles" eighteen months ago (Record for January and February, 1904), the recent numbers of Notes and Comments have contained many photographs of this class of building, and some analysis of each design. In the present instance it is, of course, most regrettable that no adequate view of the building can be had. The streets are narrow in the quarter where this building stands, for Ferry street is in an old part of New York, into which the approach of the new Brooklyn Bridge has thrust itself, increasing the real and apparent crowding of that section of the city. Still, perhaps, a comparison of the very interesting door-piece with the general view will explain the building sufficiently to our readers, accustomed as they are to the strange tricks played by the photograph sometimes in substituting its own single point of vision for the varied opportunity given the student who is on the ground in person. He, the student on the ground, may walk about the building, look at it from many points of view, and gradually "size it up"; and so he may come away with a clear sense of the whole edifice, derived from no one single aspect of it; but the camera stands fast, and records only what it saw with its one eye in that one moment.

The view of the entrance (p. 401) shows that the designer's feeling for mouldings has been

partly gratified by the series of square bricks within the deep reveal and surrounding the doorway proper by a series of offsets. I count six steps of this kind, each measuring four inches each way. Then the tympanum above the stone-piece is laid in zig-zags—in a kind of herring-bone construction, but always of common hard brick. These details are described, one by one, for fear they should not be quite as visible in the half-tone print. The smaller details of such buildings resemble one another almost of necessity, and it will not do to repeat in every separate notice the remarks that it seemed right to make once or even twice about the effect of square bricks used in corbelling and in "rustication," nor yet the plea that one who loves mouldings and who wishes for simple adornment, must needs be impelled to make, for the use of moulded bricks. Really, one would think that these were rare and precious articles, which had to be brought from distant lands! As a matter of fact, they can be got from any brick-maker and at very short notice, besides which, it is really an entertaining pursuit for the architect who loves design to see what he can make that is fresh and interesting, by this very simple appliance.

But for what is new in the building before us, it is to be found in the very interesting and vigorous use of the horizontal band. Above the third horizontal row of windows there comes a band which is adorned in a kind of checker made of bricks stepped out a little and throwing shadows on the recesses between them. The treacherous white efflorescence which has disfigured many of these brick defeats for a moment the effect of light and shade which the designer has wished for, but that will come right in time. Then above the seventh tier of windows there is a very interesting string-course somewhat resembling an entablature, and resting like an entablature on the capitals of pilasters, though, indeed, there is no affectation of classical formality in any of this



BUILDING OF THE U. S. LEATHER CO.
No. 38 Feir St., New York City.

Frank Freeman, Architect.

decoration. It is a good string-course, and the little dentils are used with effect. Above this, again, the piers between the windows of the eighth horizontal tier are adorned very slightly by recessed blocks of shade, and from these piers springs the bold projecting cornice carried on brick corbels which support very flat segmental arches, with the usual scrap of walling five courses high above the crown of the arches, and then again a corbel-table of five successively projecting bands. This is a piece of decoration pure and simple, for higher still comes the thin, flat wall of the attic rising until the nearly unbroken sky line is reached. But such a cornice is far more effective seen in that way, below the attic, than it is when thrown against the sky. The pronounced wall-cornice of great projection is not, however, an ideal termination of a city front. The Florentine palaces which developed it were massive and of few parts, not thin and slight and cut into small sub-divisions. One feels continually in looking at our high buildings, how great is the mistake when a broad projecting wall cornice is set upon ten stories or more of flat walling. Costly buildings are now approaching completion in Fifth avenue with that mistake marking every one of them; and other costly buildings exist, having their broad hat-brims throwing shadows below which can hardly be otherwise than objectionable and which the community ought to prohibit, as indeed such things are prohibited in Boston. Do any of our readers remember the fight over the Tremont House there? As to the matter of design there is no question—that the upright effect, the appearance of the wall-finish got by continued verticality, is vastly more useful to the designer than the topping of lofty walls by a scrap of roof stuck out horizontally above the street.

R. S.

ON
"LETTING
IT
ALONE"

by a city in Australia, that was named after him, who made it, according to Walter Bagehot, a kind of universal solvent in politics. "Can't you let it alone"?

The advice may be overdone in politics. Possibly it may be overdone in architecture. But there is at least no doubt that the present tendency is not in that direction. Buildings are not, as a rule, sufficiently let

"*Quieta non movere*" is recognized to be a good maxim in a large variety of human affairs. It was Lord Melbourne, whose prime ministry is mainly now remembered

alone. It is the interference and not the abstention that is commonly overdone. Architects do not sufficiently bear in mind that any construction which will stand up and do its work has a certain expression of stability which is valuable so far as it goes. The architect's business is to bring out and emphasize this inherent effect, never to cloak and dissemble it, on the chance of getting the expression of something else that is not there. Sometimes it requires what may fairly be called courage to leave a big brute mass to tell its own story; but sometimes that is the very best thing to be done. There is one recent instance which every sensitive passer must have observed with pleasure in the bald flank of the stage wall of the new Hippodrome. An unbroken expanse of brickwork it is, over a hundred feet, one guesses, in lateral extent, and three-quarters of that in height. The architect has had the luck and courage to "let it alone," crossing it only with a string course, high up, making his brickwork expressive by emphasizing its bonding, and using good rough brick. Verily he has his reward. The huge stretch of wall has a necessary effect of its own which he would have run a great risk of destroying, without substituting anything like so impressive if he had undertaken to "treat" it, as for example, he has treated his front on Sixth avenue. Of course, he could not have left that blank and let it alone. The conditions forbade. Nevertheless, the spectator of the front, seeking for something upon which the wearied eye may repose, can step around the corner and view this great blank wall with much refreshment and satisfaction. And not far away, there is the Metropolitan Opera House with a highly ornate front on Broadway and a perfectly plain back on Seventh avenue, consisting, like the side of the Hippodrome of one huge and virtually unbroken wall. It was so high and wide and, by the necessary conditions, so unsupported by floor beams within, that the architect felt bound, as a matter of security, to reinforce it with two buttresses which are the only "features" it shows. The result is that the sensitive spectator in this case, as in the case of the Hippodrome, gets much more aesthetic comfort out of the wall which has been let alone than out of the wall which has been elaborately treated.

A more recent instance than either of these is an instance of which the moral is the same. But this is profitable only for reproof. The provisional Grand Central Station, which has been for some months in the course of erection, was, as it now appears, designed to be of rough brick

covered with stucco, "masticated" according to the joke that prevailed when that mode of building was customary here, as it has never ceased to be in Central Europe. But the rough brick nucleus of the proposed building was so unexpectedly picturesque and effective as to attract the attention and admiration of every sensitive beholder. The projections and recesses of the brickwork, though intended only as "cores" for the plastering to come, possibly in part by their very lack of finish, gave an extraordinary animation to the building. A great arch, thirty feet in span and nearly twice that in height is an impressive object almost necessarily, quite necessarily when its structure is exposed and apprehensible, and such an arch, at the southern corner on Madison avenue, was the chief feature of this front. It was hailed with great satisfaction by every sensible beholder, architect or layman, excepting the very person whom one would have expected it chiefly to delight by its unexpected effectiveness, the architect, to wit. Evidently it would not have done, practically, to have quite let it alone, with its joints all yawning an invitation to the elements to disintegrate the structure. But what one would have expected the architect to do, upon finding that he had "scratched" a piece of architecture, was to cancel his cement contract with the utmost speed, and set workmen to closing up the joints, which indeed would have been a pity, since the picturesqueness of the effect sensibly depended upon the emphasis given to them by leaving them open. But no such notion seems to have entered the head of that insensitive man, whoever he may have been. On the contrary, he hastened to hide the attractive object by hurrying up the cement men, and now the building, smeared all over with an equable and inexpressive coating which hides the structure is entirely proof against anybody's admiration. It is too bad.

Rather worse, as involving impudence as well as insensibility is the alteration of the building at the southeast corner of Fifth avenue and Twenty-third street. One cannot call the architect of the provisional Grand Central Station a Vandal, since it was with regard to his own work that his insensibility was exhibited. Boeotian appears to be the characterization of him. But Vandal fits the director of these alterations with great accuracy. The building, originally designed by Mr. Hardenbergh for the Western Union Company, was one of the many examples of an unforced and quaint picturesqueness with which he has embellished Manhattan. It was especially noteworthy for the skill with which the sup-

ports were attenuated, in deference to commercial requirements, to the architectural minimum, and with which the arch on the avenue had its inadequate abutments reinforced by a visible tie-rod, itself treated as part of the architectural composition. Attenuated as they were, the supports were not thin enough to suit the new owner, who has removed them all and stood his superstructure on metallic stilts quite irrelevant to it, entirely destroying the architecture of the basement. For this vandalism he might plead utilitarian necessities, though the plea would hardly avail, in view of the pains the original architect had taken to meet those necessities. But the superstructure, which was in an attractive red brick and terra cotta, with sills, lintels and string courses of sandstone, he has also deprived as much as possible of its expressiveness and its effectiveness by smearing it over with white paint, not only defacing the careful and effective decoration in terra cotta, but obliterating, to the extent of his ability, the sense of structure. And all this is plainly sheer wantonness, a childish pleasure in disfiguring what one could not produce, and in showing contempt for one's intellectual superiors. And this is the essence of Vandalism.

M. S.

THE
DISREPU-
TABLE
ARTIST

We are informed by a paragraph in "American Homes and Gardens," that "American artists, as a class, do not form a highly respected portion of the community." This sweeping condemnation to unrespectability by such an authority is in itself enough to discourage the great majority of American artists, "as a class"; but there is worse to follow. It seems that they deserve their lack of respectability. "The work they do," continues their cautious critic, "contributes nothing to the physical necessities of mankind, and its intellectual value, counted as mental food, is not much considered. They are of a jealous and quarrelsome disposition, attaching unusual importance to minor things, working in a way that no one not an artist thinks laborious, doing pretty much as they please, and when they please. They do not seem to be governed by the ordinary rules of life, and eke out a precarious existence in a way that few understand and appreciate. It is a significant fact that the most successful art exhibitions in America—those of the Pennsylvania Academy of Fine Arts in Philadelphia—have been arranged and conducted by a layman, while the exhibitions in New York, which are en-

tirely controlled by artists, are only important because they happen to be held in the metropolis."

The reader will now understand why we have called this critic cautious as well as severe. He treats the American artist, not as a domestic animal with whose habits he is entirely familiar but as a strange beast, just out of the woods, whose appearance is disreputable, and whom people living in "American Homes and Gardens" cannot pretend to understand. These artists look like the rest of us, to be sure. They wear the same clothes, they doubtless eat three meals a day; but they are none the less damned by the fact that they do not "seem to be governed" by the ordinary rules of life." They prefer to "eke out a precarious existence" "by doing pretty much as they please," than to become comfortable and secure by respectable office work of "a truly laborious kind."

It is, no doubt, an extremely unfortunate condition; but we are afraid that it will have to endure. We claim to be more familiar with American artists than do the majority of people who follow the ordinary rules of life, and we feel absolutely certain that they will never do what their critic considers necessary in order to qualify them for the position of highly respectable members of the community. They are perverse enough rather to relish the fact that their work does not contribute to the physical necessities of mankind; and the task of providing "mental food" for the hungry American people is one which they prefer to leave to periodical publications. Their "jealous and quarrelsome disposition," "as a class," is something over which personally they have no control; but we have heard them say that the disposition to be quarrelsome and jealous would not of itself be sufficient to prevent them from being highly respectable members of the community. On the other hand, their ignorance of the ordinary rules of life, their precarious means of support, and their preference for accomplishing their work how and when they please—all these characteristics undoubtedly impair their respectability; but inasmuch as the artists of all modern communities, when they have not become "professors," have tended to share these defects; they must simply be classed as belonging to the nature of the beast. As to the final indictment—their inability to arrange successful art exhibitions—that, also, is a deficiency which they share with so many respectable members of the community that it cannot be considered a social disqualification; but it is also a deeply rooted defect. They will persist in saying that it is the calling of an artist rather to paint pictures and model figures than to organize exhibitions;

and they might be quite willing to leave a large part of that work to an efficient layman—if only he could be found in New York as well as in Philadelphia.

**CHEAP
COTTAGES
EXHIBITION**

On a site granted by the Garden City, Limited, at Letchworth, in Hertfordshire, England, there was held during the summer "The Cheap Cottages Exhibition." It was opened by the Duke of Devonshire on July 25th, and its object was to show at what relatively trifling cost, if planned by a trained architect, cottages of convenience and taste can be secured. The purpose, partly sociological and partly artistic, was thus to offer a counterblast to "Jeremy the Builder" and to the abominations of desolation which he creates on the outskirts of large cities. When it is said that many of the cottages pictured and planned could be built for £150 or less, it will be realized how vast was the clientele to which such an exhibition made vigorous, concrete and pertinent appeal. And the vastness of the interested clientele suggests the civic art possibilities of such an exhibition in its potential changing of the aspect of the town. The cheaper cottages were provided with two to three bedrooms, the material of the walls was usually brick or concrete, and the aim of the designers—sometimes perhaps a little too obviously—was picturesqueness. Where this was coupled, as required, to cheapness and convenience with success, something of a triumph was secured. The event suggests the possibility of exhibitions here that might be similarly interesting and productive of great good. Popular, for example, as the annual exhibition of the Architectural League of New York has become—too popular and educational for one to consider its abandonment—there is, nevertheless, little that the ordinary lay visitor can take to himself. He goes to gaze in wonder—we will not say always in admiration. He associates architecture with the grandiose and costly, and when, a few weeks later, he and his wife consider the erection of a simple cottage by the sea or in the hills, he is too probably content to let the Jerry Builder draw the plans, as if architecture were concerned with another world than his. Thus one more blot is added to a lovely landscape. That there is a demand for suggestions for inexpensive, pretty and convenient homes, we can learn from the publishers of the pictorial weeklies—who would not give to the "designs for \$1,800 cottages" the space they do, if it did not pay them. An annual exhibition of this kind in March, even in New



THE WANAMAKER BUILDING.

Astor Place, New York City.

D. H. Burnham & Co., Architects.

York, would soon create a great deal of interest. It would redound to the benefit of the architects, who need not give their plans with great detail and who would still have the task of fitting building to site, and in time it would do a lot of good.

**THE UNIT
METHOD
OF
DESIGN**

The new Wanamaker Store, the one nearing completion in New York City, is an interesting example of a method of design which we think may be named very properly "the Unit Method." Architectural practise in dealing with the problem of the skyscraper has tended of late steadily toward the evolution of some fixed scheme or formula of design, and, as in the case of so many other labor-saving devices, the work of the final discoverer was little more than the task of seizing and defining the suggestions and vague attempts of others floating in the air unrealized. Of course this does not detract in the least from the credit due to the ingenuity of the present inventor of the Unit Method, who has certainly and in a most elegant manner brought the design of the most spacious skyscraper within the easy attainment of even the most commonplace talent. Hitherto, it has been somewhat of a difficulty to "compose" your eighteen stories, more or less, on a frontage of whatever dimensions it might be. By the old method of design the problem of making the façade was attacked as a whole, or in other words the façade was treated as the unit—a method by which the difficulties of design were obviously augmented beyond a certain point almost in direct proportion to the increase of the dimensions. It is easy now to see how absurdly laborious and how needlessly exacting upon a limited capacity for design such a method of practise is, precisely as the conjurer's trick is so obvious once its mysteries have been explained. The reader is invited to turn for a moment to the illustration herewith of the Wanamaker Store.

Here is a facade—that on 4th Avenue—of nine members and thirteen stories, apparently a composed, studied, highly developed front, but yet a second glance will disclose the fact that we have before us nothing more than a simple unit of design repeated ninefold without accentuation or variation of any degree or kind. Could anything be more simple, or adapt more admirably the means of an artistic parsimony to the ends of infinity? One feels that nothing but the obstacle of two thoroughfares and the high

price of New York City real estate could possibly have prevented Mr. Wanamaker building on forever once he had got started with his limitless unit of design. Indeed witnessing the end piers, no wider, mark you, than any of the intermediate piers, is not the beholder left with the delightful impression of an anticipated "to be continued in our next?" A tenth bay—that is the addition of another "unit of design"—of fifteen or fifty more would neither increase the difficulties of the architect or mitigate the effectiveness of the composition. Even the addition of half a dozen more stories in the central section would not tax the flexibility of the project or stale its variety. What shall be done to the man whom the King delighteth to honor and what should the Profession do to the inventor who by so singularly a simple device rendered the hitherto thorny path of design one of easy dalliance and the noble art of architecture a vocation for the novice?

**PRESERVING
ANCIENT
ARCHITECT-
URE**

Although the movement to preserve the Paul Revere house in Boston appeals to the public almost wholly on historic and literary grounds, the house is authoritatively stated to be the oldest now standing in Boston. As such, it has an architectural and archaeological interest that must steadily increase, and that in time may exceed its literary attraction. It was built as early as 1681, and with its two and a quarter centuries it must be not only the oldest house in Boston but in the front rank of all the old houses round about. As the purpose of the Paul Revere Memorial Association is not only to purchase, but to protect and strengthen the structure, its few peers may gradually fall away, while it remains as a relic of the past. There is this to be said, from the architectural point of view, in favor of these efforts to preserve the structural remains of other days: As time goes on, the architectural history written in their brick and timber will be far more legible and accurate than the story of the events for which they merely offered once upon a time a stage. For the latter they are only stimuli to the imagination; in regard to the former they are records of fact, and as such derive from the lapse of years a halo of interest, however simply built and plain. For this reason architects have good professional justification, if no other, for encouraging and aiding so far as in them lies, all efforts for preserving whatsoever was sincere and genuine in the building of the



Chicago.

BUILDING OF THE CHICAGO & N. W. R. R. CO.

Frost & Granger, Architects.

past. If we stop to ask ourselves what Europe would be without its ruins and architectural relics, and consider how many of these are younger than the house of Paul Revere, we shall realize what, in the aggregate, such movements as this can add to the interest, charm and architectural instructiveness of our own land.

COLORADO

SPRINGS
AWAKING

Through the generosity and enterprise of a few public-spirited citizens of Colorado Springs, Charles Mulford Robinson was brought to that city in the summer to advise about the parking of the

streets. The problem presented there was unusually interesting, the town having been laid out on a scale of true Western lavishness, with streets one hundred to one hundred and forty feet wide, when the traffic required roadways of only about thirty feet. As no manufacturing is permitted in Colorado Springs, the traffic that offers is light in character as well as in volume, and as the line of development is wholly in the direction of a tourists' resort and of a home for the leisurely well-to-do, there was every inducement to beautify the waste spaces of the street. Over against this logical development lay a practical difficulty in the necessity of providing for irrigation if a single blade of grass was to grow where dust had been before. Mr. Robinson went into the subject very carefully and comprehensively, taking up the streets one by one in his report, and providing a scheme for each. The city administration, which was at first inclined to be suspicious, was so well pleased when the report was made that the Council unanimously passed a vote of thanks, and work on the improvement was at once begun. The report, which was published in full in the newspapers and sent in pamphlet form to every resident, called attention to many things—such as fine architectural accents now closing the vistas of certain streets, and street views and possibilities—of which the people, as a whole, had not stopped to think, and it has had the effect of stirring their civic pride as it opened their eyes. Indeed, a section of the vigorous Women's Club has taken civic art as the subject of its study this year. Through the immense generosity of General William J. Palmer, who not only gives the land for parks and boulevards, but improves it, Colorado Springs is already rich in municipal beauty. It is good now to see the people

doing something for themselves in that direction. It has a chance to become one of the beautiful and attractive resorts of the world. When it does—if one may safely judge from the present promise—one of its chief charms will be the variety and interest of its domestic architecture.

**CITY
PLANNING
IN
TORONTO**

Speaking of comprehensive plans for cities, the Ontario Association of Architects has undertaken the preparation of such a plan for the city of Toronto on what is probably entirely novel

and original lines. At the last annual meeting a great deal of emphasis was placed upon civic improvement, with the practical purpose of obtaining a share of it for Toronto. The importance was recognized of securing a report that should offer an ideal, a picture of what Toronto ought to be and might be, toward the realization of which every future step should count; and a committee was appointed to arrange for this. The members of the committee, after consultation, decided that local conditions were such that the architects themselves would have to take a large part in directing whatever plans were approved, and it decided to recommend the appointment of one of the Association's own men. The member selected was a Beaux Arts man, who has had considerable experience in large projects, and a committee meets him once a week to discuss his suggestions, approving, changing them, or turning them down, as the majority decides. Practical engineers and street railway men are also called in, to advise on engineering and transportation questions, as they would be by the ordinary expert. There is thus being evolved a plan which it is hoped will give general satisfaction, and which it will not be easy to criticize with entire impunity. That, at least, is the theory. How it pans out remains to be seen, and promises an interesting and instructive spectacle. The man who is doing the planning, however patient, must have—one would think—an uncomfortable task with every tentative detail held up to critical discussion, and his undertaking the pleasing of a majority. To choose an expert in whom there is confidence and await his fully matured and completed plan, would seem the easier as well as the wiser course. However, since there is willingness in Toronto to try the experiment, the outcome may be awaited with interest.

**WHERE
TREES
ARE
WANTED**

Boston, with all the fine things it has done—a list that must include the far extended Commonwealth avenue, with its pleasing undulations and numberless curves—strangely neglected the planting of the extension of that avenue with trees. It is easy to delay about trees, since their benefits are never immediate; but for that very reason delay is especially regrettable since it takes so long to rectify it. A notable item of news, then, in the gossip of city development, is that the first steps were taken this spring to secure proper tree planting on the extension of Commonwealth avenue and on certain other similarly important streets. Once the trees are started, the better building up of these avenues may be expected. As is well known, the lower part of Commonwealth avenue, where it forms a connecting link between the Public Garden and the Fens, is in charge of the Park Commission, and is shaded by many beautiful elms. Beginning in the city of Newton, also—to which, and then to the Charles River, six miles from its beginning, the avenue was extended in 1897—trees were planted eight years ago and have now well established themselves. But the intervening three and a half miles have remained, through a remarkable perversity, still treeless. Yet this part of the avenue is from one hundred and sixty to two hundred feet wide and spaces were specifically provided for trees.

**CATHEDRAL
BUILDING**

The proposal brought forward by Justice Harlan, at the General Assembly of the Presbyterian Church this year, that the Presbyterians should build in Washington a great cathedral church, is of much interest to architects. The proposal was deferred, but by no means defeated. Indeed, it is expected that it will be adopted after a year or so of consideration, and in any case it has the significance of further evidencing the general and growing appreciation of Washington as the capital of the nation in more than the narrow political sense. Methodists, Roman Catholics, and Episcopalians are already concentrating ecclesiastical and educational enterprises there. Great laboratories, universities, colleges, scientific collections, and churches are gathering in Washington, as well as the great office buildings for public administration. It is becoming more and more of a winter residence for the intellectual class and the leisure class of the

country, and so is becoming more distinctly a "capital" city. As the most beautiful city in the country, it is showing the attractive power of beauty, and the trend toward it is likely to increase steadily for many years. Justice Harlan's proposal has also the significance of adding weight to the question, lately asked with much earnestness, are we becoming cathedral builders? A Protestant cathedral has just been finished in Berlin, a Roman Catholic in London, the Cathedral of St. John the Divine is rising mightily in New York. Boston is agitating the subject, and a number of smaller but ambitious and costly cathedral churches are under way. The question is one of such import as to make the architect catch his breath.

**MONUMENT
PLACE,
INDIANAPO-
LIS**

At the request of the Indianapolis Civic Improvement Association, Charles Carroll Brown has prepared a report on the regulation of building heights around Monument Place, the topographical and commercial center of Indianapolis. As it is also, practically, the "civic center," the suggestions are of no little interest and applicability. It appears that the construction has been proposed of one or two tall buildings on the south side of Monument Place, and the fear that these would dwarf the monument created the demand for a report on the whole problem involved. Mr. Brown finds that, "with no expenditure beyond that which is necessary in any event and with the minimum of regulation, a handsome architectural symmetry can be secured" in a district already largely devoted to public buildings and one which will compare favorably with any which have been obtained "in older and wealthier cities by the expenditure of many millions." He urges that the new city hall, which he thinks Indianapolis will have to begin to construct within a dozen years, should be placed on the square diagonally opposite the post-office—i.e., between Meridian and Illinois, Ohio and New York Streets. The east side of Meridian Street, opposite the public library, is, he says, the logical location for the Art Institute, and to secure for it so central, convenient and artistic a location, he suggests that the city purchase the small and valuable park at its present site. He advises that these and any other new buildings on the north side of Monument Place be restricted to the height of the buildings now standing there, so that the prospective of the latter and the view be blocked. He would add a restriction of the height of buildings hereafter to be

erected on Illinois and Pennsylvania Streets, from Market north, so that their back walls shall not overtop the buildings that face upon the circle, or else some regulation of the architecture of the back walls. A similar restriction of building height on the south, he thinks impracticable; but he would require "as good architectural decorative treatment" on the back of any building so constructed in that area that its rear can be seen from Monument Place, as is given to its front, and would limit buildings directly on Monument Place on this side to a height of seven or eight stories. The significant part of the report is the insistence it places upon the importance of considering the backs of distant and overtopping buildings.

**BRIDGES
IN
PITTSBURG**

Pittsburg, along with its other peculiarities, is a city of bridges. The municipality is said to own about fifty; and all 'oré side of the city is bounded by the broad Allegheny River, the great bridges of which are not

included in this total since they are otherwise owned. Nor are the many bridges over ravines or for railroads in the City of Allegheny, or in the several other communities that make up the area of Greater Pittsburg, though all these unite in impressing the stranger. It is said that in Pittsburg one can study every type of bridge. Yet the general effect—owing no doubt to the prominence of the big river bridges—is old-fashioned and of ugliness. No accurate estimate of the cost of the structures can be secured, for several were privately built and simply bought by the city, but one cost a million dollars and two others nearly half a million each so the aggregate must have been large. What a pity it is that for this opportunity and for this money a better effect was not secured! It would have been such a fine thing for Pittsburg, the city of steel and the city of bridges, to illustrate the possible beauty of a steel arch, or the pleasant effect that may be given by harmonious lines, or the decorative possibility of reinforced concrete, and especially the opportunity for the architect to work in association with the engineer in making the modern bridge a work of art. All this would have been an advertisement, in the great steel center where numerous hideous structures now cry out to the inquirer, "Don't use steel if you can help it. Go back to masonry or wood!" It is a comfort to find a writer in a paper, locally so influential as "Construction," urging that good taste in the designing of bridges is as

essential as in other public works. In Pittsburg it would be also an especially good business policy.

**ANOTHER
MINUTE
MAN**

Another pretty town of Massachusetts, where an improvement society is very active, has added to its historical and artistic interest by raising an excellent figure of the Minute Man. There is a sort of poetic justice in this artistic glorifying of the uncouth and desperately patriotic and earnest Minute Man, so that picturesque sculptured figures, as their memorials, add beauty to lovely and peaceful villages. How little they could have anticipated such a fame! The Minute Man of Framingham, the latest to be dedicated, represents the old time village blacksmith. He has just been summoned for duty, and as he leaves his work, still wearing his leather apron, with his shirt sleeves rolled above the elbows, showing the superb muscles of the arms, he pours from the antique powder-horn into the pan of his old flint-lock gun. The action is happily chosen and is said to be graphically rendered, giving a very effective combination of lines to the composition. The head is described as especially fine and noble. The statue is the work of Mrs. Kitson.

**SAN
FRANCISCO'S
AMBITION**

Of fine and high significance is the well directed movement for the beautifying of San Francisco. Considered as a dream, the project isn't new. From the early days when San Francisco's destiny could first be anticipated, there have been those of her children who pictured to themselves a development so in harmony with the picturesque natural conditions as eventually to create a city that should challenge the admiration of the world—thus says the "Sunset Magazine." And it may be said in proof that Golden Gate Park had its inception long ago, as time runs in the brief chronology of San Francisco. But such men seldom have dominated municipal affairs, and the earnestness of the few who wished for the city beautiful could not hold and direct commercialism. To-day has been such a busy time in San Francisco that there has not been much thought about to-morrow. Yet parks, beautiful parks, came into cultivation in many parts of the city; gradually the artistic as well as the strictly utilitarian crept into the architecture of new business blocks, and men with their fortunes made stopped

to think about the splendor of the bay and to build stately, elegant homes upon brows which best commanded it. Neither was public spirit lacking—Charles Crocker gave the conservatory in Golden Gate Park; Thomas Sweeny donated the classic observatory which crowns Strawberry Hill; C. P. Huntington made possible the majestic falls which bear his name; Claus Spreckels gave the costly music stand to the people. Five years ago a zealous mayor led the fight for a \$5,000,000 issue of bonds for the purchase of a solid mile of residence blocks and the conversion of their sites into an extension of the Park Panhandle from Baker street down to the heart of the city at Van Ness avenue and Market street, giving a splendid approach to a noble park. Because of an illegality, the Supreme Court had to nullify the procedure; but the bonds had carried by a three-fourths majority and the will to make San Francisco beautiful became conscious of its power. Almost simultaneously, heartening the people and vastly stirring their civic pride, came the opening of the Orient to American enterprise and the realization that San Francisco must speedily become the gateway to an enormous commerce. From a Western town, the popular conception changed to that of a world port—to a rich and splendid city.

THE ADORNMENT ASSOCIATION In a recent issue of the monthly paper published by the Merchants' Association of San Francisco—one of the strongest civic bodies in the United States—there is a long article on the work of the "Adornment Association." This is the familiarly shortened title of the Association for the Improvement and Adornment of San Francisco. The organization was formed in January, 1904, with twenty-six members—all prominent men. Ex-Mayor Phelan was elected president and the membership to-day exceeds four hundred. As a first step toward the attainment of its object there was established an advisory council in which auxiliary societies, such as the California Chapter of the A. I. A., were represented by two delegates each. Thus matters of common interest requiring united action are brought up for the general discussion and for that broad approval and support which is so much more effective than championing by a single society can be. The September before the association was formed the city had voted bonds to the amount of seventeen and three-quarter millions for various practical improvements. When the sale of these

failed, the president of the association took up the matter and the bonds were successfully placed in November, 1904. They have made possible the creation of a park drive, a block wide, connecting Golden Gate Park with the Presidio, two playgrounds, a park opposite the Mission high school, and a site for the new library and the funds with which to begin its construction. Sewers, street paving and an addition to the Hall of Justice have also been provided, further bonds having been issued in February of this year. But the thing for which the Association is best known in the East is its engagement of D. H. Burnham to make for it a comprehensive report on the improvement of San Francisco. The details of that report, which is to look far into the future, are still awaited; but the "Merchants' Association Review" names the following as among the projects that are known to be under consideration: A plaza at the foot of Market Street; the creation of a civic center (which it may be supposed will include the city hall, library and post-office, these being within three blocks of one another); a system of boulevards and avenues planned to facilitate the circulation of traffic and to prevent future congestion; the improvement of ocean and harbor fronts; park improvement; the preservation and architectural treatment of important viewpoints; some modification of street grades; a bay and ocean shore boulevard; the extension of Market Street to the ocean; a boulevard approach to Golden Gate Park from the Mission and from the heart of the city; the treatment of Twin Peaks for park and residential purposes, and a typical system of terracing and roadways for hilly districts. Although this list by no means exhausts the subject, it is clear that San Francisco has steered her auto for a star; and when one remembers the enterprise and courage of the Western cities and the rapid growth of San Francisco in importance and wealth, it seems not too much to expect that a beautiful city is to rise on our Western coast.

WHEN ART IS LONG The committee having in charge the construction in Pittsburgh of a memorial to the late Senator Magee, has awarded to Augustus St. Gaudens the designing of a magnificent drinking fountain surrounded by a bust or containing a medallion. A certain sense of relief on the part of the committee, in the acceptance by St. Gaudens of this commission, can be understood; but their delighted promise that the work will be

completed in three years, because the contract calls for such result, may be added to the humorous sayings of innocent committees. Those who deal with St. Gaudens usually end by learning that *ars est longa*. That is because he is more conscientious with regard to the demands of art than of committeemen—e. g., the Shaw Memorial, or the ancient and still bare pedestals before the Boston Public Library; but the committees also learn, if they live long enough, that art is worth waiting for. Pittsburgh, as a city of double turns, night shifts, and the “quantitative analysis” in the matter of record breaking outputs, may find such teaching hard to appreciate; but where this lesson is hard to learn it is the better worth the learning.

**GROUPING
PUBLIC
BUILDINGS**

The Municipal Art Society of Hartford has issued as its second bulletin a pamphlet on the Grouping of Public Buildings. It has been prepared under the auspices of Frederick L. Ford, the city engineer, and is a reprint of a series of twelve articles on

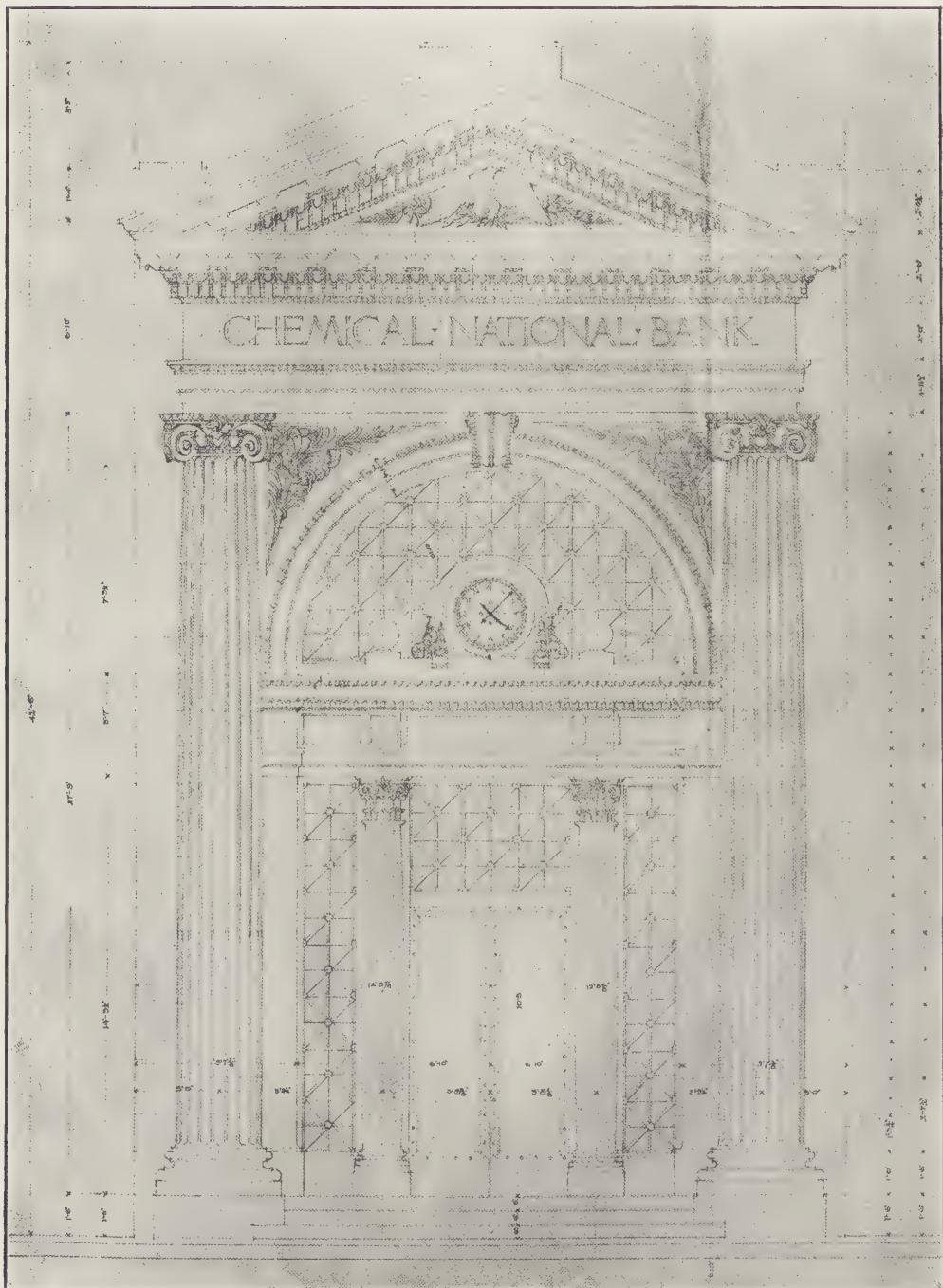
this subject, obtained by Mr. Ford from eight men “eminently qualified by special training” to treat of the matter, and nearly all of them men of national reputation in their special field. The articles were first syndicated through the press of Connecticut, so reaching a very large circle of readers, in an effort to have the commonwealth seize the opportunity offered by the building of a new arsenal to make a beginning in rendering the State Capitol the center of a conspicuous group of public buildings. The site commission originally selected a characterless location on the side of a street, and it was this weak and unimaginative course, so lacking in foresight, that stirred Mr. Ford to make his fight for the proper grasp of the opportunity. If the argument has accomplished nothing else, it has had a broadly educational effect, and has brought together a group of illustrated articles on the grouping of public buildings that may well be of service elsewhere. It is rarely that a city includes among its officials one who, out of public spirit, will throw himself into a contest with so much enthusiastic earnestness, resource and energy.



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“SWEET'S” “The Book of the Catalogue”

A Department Devoted to Items of Interest Regarding
“Sweet's Indexed Catalogue of Building Construction”

“Sweet's Index” is now on the press, and will be distributed this Fall

We print herewith another fac-simile letter in regard to “Sweet's Index.” The publishers have received several thousands like unto this one. All testify to the same fact, namely: That the old catalogue has become almost valueless; first of all, by reason of its numbers which are too great for any architect to read, or even to handle, and secondly, by reason of its contents which are usually too verbose, too full of “hot air,” too indefinite, too full of matter that cannot possibly interest any architect, and too free from definite prices, definite statements, and definite facts of any kind whatsoever. It is interesting to study some of these catalogues. A certain firm has just issued an expensive hardware catalogue. A great many dollars were spent upon it. One would naturally think that before expending thousands of dollars a careful inquiry would be made among the very people for whom the catalogue was intended, asking them or discovering from them what information was of the most value. We saw one of these books recently on the desk of an architect. It had been delivered with a mass of other mail matter, four-fifths of which were catalogues. We asked the architect to examine the book with us and his judgment finally was that the greater part of the catalogue was of no possible interest to him whatever. No architect, he asserted, specifies padlocks, or trunk locks, or drawer locks, or key blanks, or cheap iron keys, or trunk key blanks, or any one of a number of other articles which went to make up considerably more than one-half of the volume. These things were, of course, intended primarily for the hardware trade, but rather than reach the dealer separately giving him the information suited to his case, and the architect separately giving him the especial information in which he is interested, both tradesman and profes-

sional man are lumped together and a single book is sent out to both of them, apparently on the assumption that the bigger the book the bigger the impression created on the recipient. To a certain extent this may be so. The book arrives in a pompous way in the office of the big architect. But the office boy takes hold of it and leads it to some remote shelf where it remains almost as undisturbed as the big annual books of Government Reports. It is supposed that they may be of value—some day. Nineteenths of this expenditure is wasted. These big books are not built for reference and the more “mixed” they are and filled with heterogeneous matter the more difficult it is for the architect to make any use of them. This is an age not of big books but of small books, and while publishers all over the world say it is the small handy pocket binding that sells best, building material firms are almost, one might say, striving to increase the bulk of their catalogues and to get them bigger and bigger each year. Why not split them up into sections and then distribute these sections where they belong, giving to the architect only the information that he needs?

One of the difficulties, no doubt, with some of these big books is that in each case there is usually some man “sitting on the job.” He tells the “boss” that the big book is a great thing, and the “boss” is too busy with other matters to look into the question. He does not go out among the architects himself and rarely scrutinizes how far they use his gigantic catalogue. He sits in his own office instead and justifiably enough, feels a certain amount of pride in seeing the big book go out, and the thought does not occur to him that this feeling of pride may really not have very much to do with a far more important mat-

THE COMMISSION:
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OFFICE BUILDING
 HOUSE OF REPRESENTATIVES,
 WASHINGTON, D. C.

September 29th 1905.

Index Department,

The Architectural Record Co.,

14-16 Vesey Street, New York City.

Gentlemen:-

I note in the Architectural Record your description of "Sweet's Index Catalogue of Building Construction" which seems to promise to be a very useful device. Kindly advise me if there is any expense attached to the installation of this catalogue, as I believe it would be of considerable use in this office for reference in connection with the work on the House Office Building the Senate Office Building and the Power Plant for the U. S. Capitol and adjacent Buildings.

Very respectfully,

Oscar Gendron

OW-H.

.....
Head Draftsman.
 SENATE AND HOUSE
 OFFICE BUILDINGS.

ter to him—that of efficiency. It is in this way that "the old catalogue method" has run to weed. None has sought for the facts, or for that matter, cared about them. Money has really been thrown out in a routine manner for pamphlet after pamphlet and book after book, 70% or 80% of which have gone directly into the waste paper basket.

Is there any wonder that the archi-

tect asks for "a new catalogue system?"—for Sweet's Index? And mind you, the common idea is that the architect is an impracticable person and it is the business man that is the fellow of solid horse sense! "Sweet's Index" is now on the press and shortly will be issued to the architectural profession and to others.

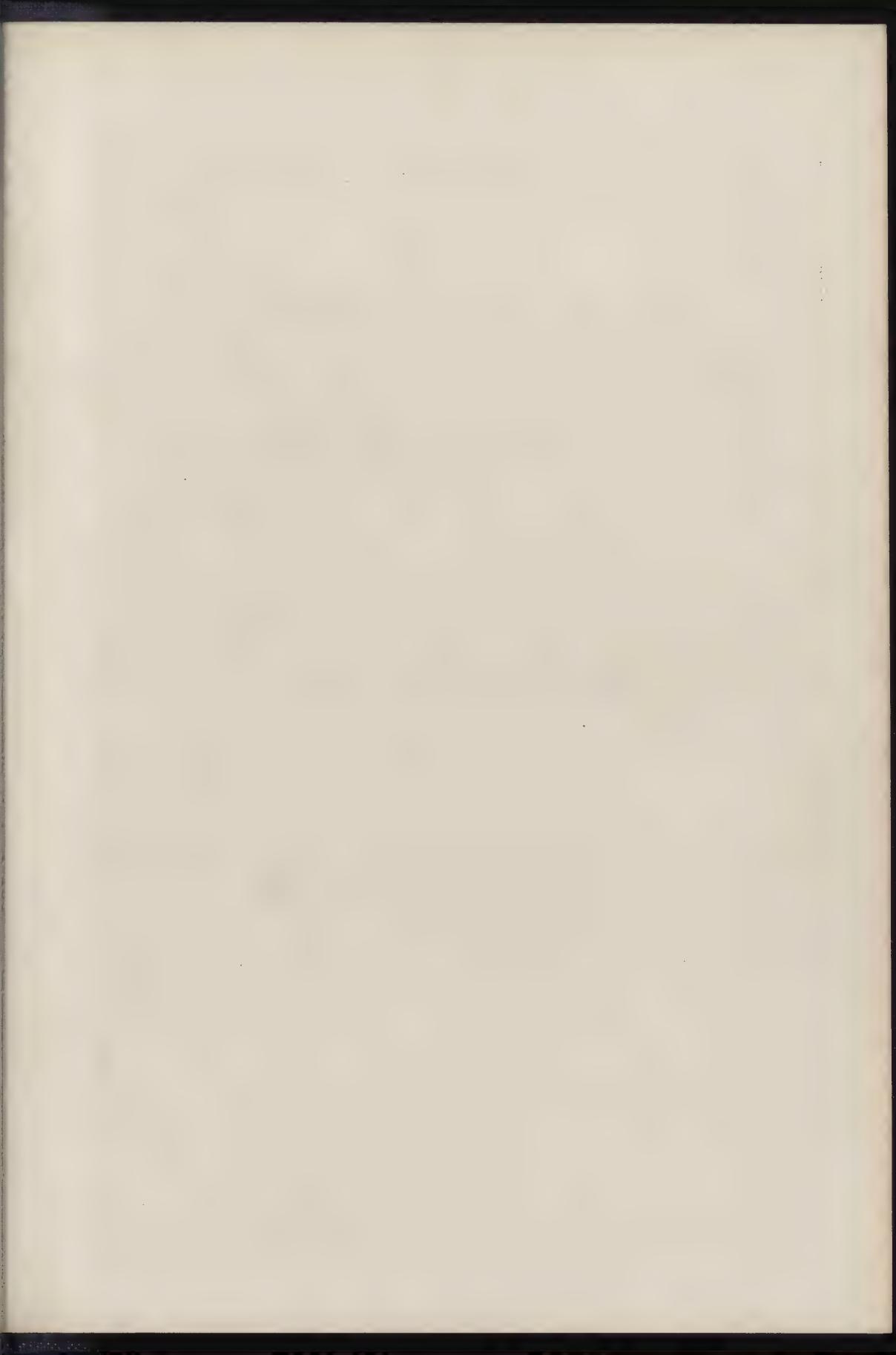
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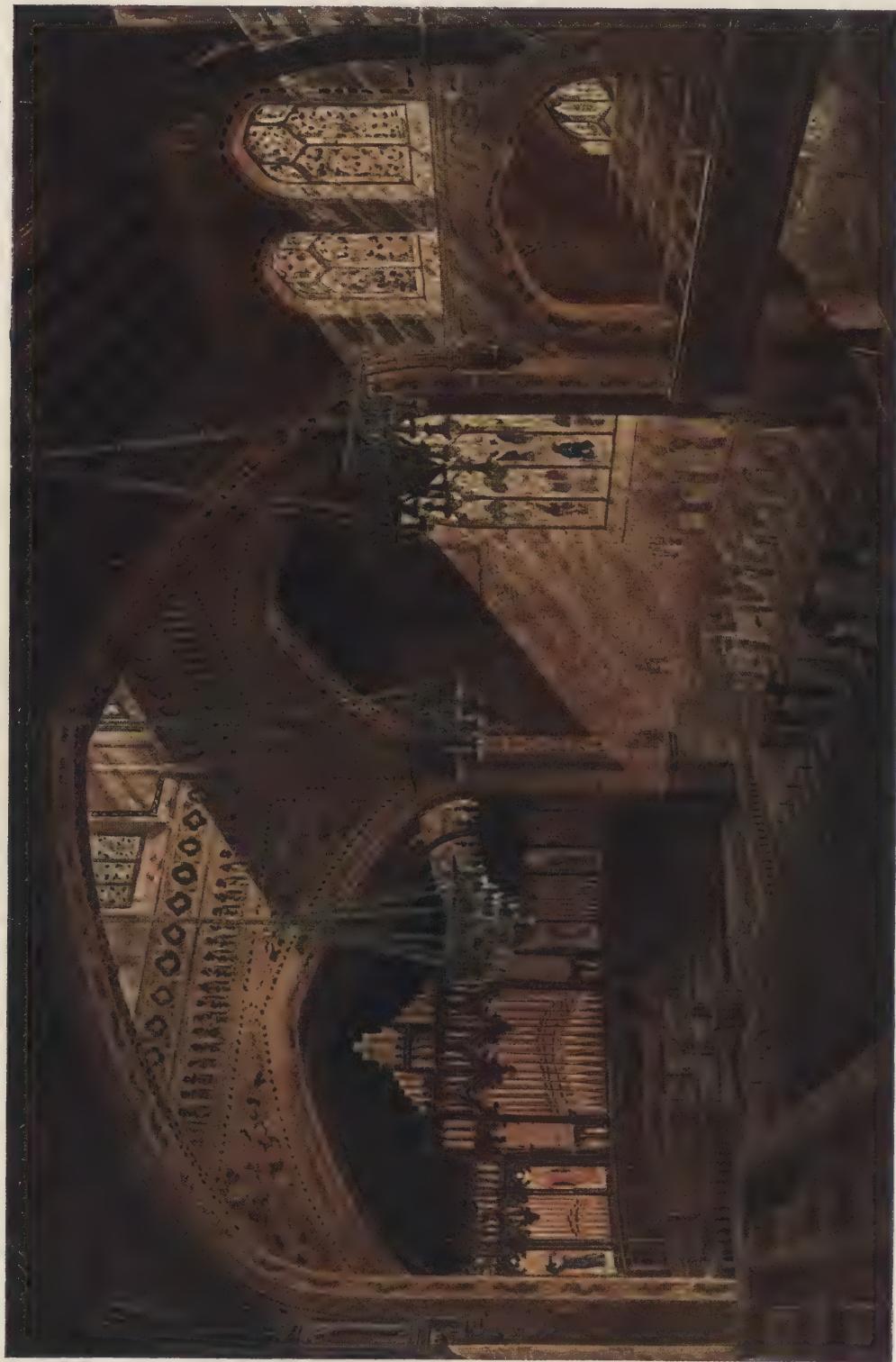
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 Schouler, W. W.
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 Schroeder Lumber Co., John
 Scully Ventilator Co.
 Sedgwick Machine Co.
 Shirley Radiator Foundry Co.
 Shone Co.
 Sicilian Asphalt Paving Co.
 Silver Lake Co.
 Simmons Co.
 Simplex Concrete Piling Co.

Sloane, W. & J.
 Smith Mfg. Co., El. C.
 Smith's Son, John R.
 Smith & Anthony.
 Smithson, C. and S.
 Soltmann, E. G.
 Spencer, Robert C., Jr.
 Spiers, R. N.
 Sprague Electric Co.
 Stanley Hod Elevator Co.
 Standard Concrete-Steel Co.
 Standard Co.
 Standard Table Oil Cloth Co.
 Stanley Wks.
 Stevenson Co.
 Stewart Iron Wks. Co.
 Storm Mfg. Co.
 Stowell Mfg. Co.
 Sunlight Gas Machine Co.
 Swain Mfg. Co.
 Taylor Co., N. & G.
 Tea Tray Co., The
 Terwilliger Mfg. Co.
 Thatcher Furnace Co.
 Thermograde Valve Co.
 Thomas, Roberts, Stevenson Co.
 Thomas & Smith
 Thompson-Starrett Co.
 Thomson Wood Finishing Co.
 Tiffany Enamelled Brick Co.
 Tirrell Gas Machine Lighting Co.
 Toch Bros.
 Trent Tile Co.
 Trenton Potteries Co.
 Truss Metal Lath Co.
 Tucker & Vinton Corp.
 Tuttle & Bailey Mfg. Co.
 Tyler Co., W. S.
 Union Brassworks Co.
 Union Fibre Co.
 Union Steam Pump Co.
 Universal Safety Tread Co.
 Unit Concrete Steel Frame Co.
 U. S. Radiator Co.
 U. S. Mineral Wool Co.
 U. S. Wind Engine & Pump Co.
 Utica Heater Co.
 Van Kannel Revolving Door Co.
 Variety Mfg. Co.
 Vehicle Specialty Co.
 Voigtmann & Co.
 Wadsworth, C. J.
 Waring, Chapman & Farquhar.
 Warner Co., Charles
 Watson Mfg. Co.
 Wheeling Corrugating Co.
 White Enamel Refrigerator Co.
 White Fireproof Construction Co.
 Whitehall Portland Cement Co.
 Whitman Co., J. Franklin
 Whitley, John
 Wiener Co., Ernst.
 Wight-Easton-Townsend Co.
 Wilcox Mfg. Co.
 Wilks Mfg. Co., S.
 Wilke Mfg. Co.
 Williams, John
 Williams & Whitman.
 Wilson Co., A. & S.
 Wilson Mfg. Co., Jas. G.
 Wimmer Adjustable Window Shade Co.
 Winslow Bros. Co.
 Winslow Co., E. J.
 Wirt & Knox Mfg. Co.
 Wood Mosaic Flooring Co.
 Woodbury Granite Co.
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The Chateau de Vaux-le-Vicomte

By Frederic Lees

Few, if any, of the hundreds of Americans who annually visit Versailles are aware that, more than twenty years before the completion of the château and its grounds, there existed and still exists a palace, only thirty miles from Paris, which, in some respects, is both its counterpart and its equal in grandeur. Nay, I doubt if even a small minority of the thousands of Parisians, who go there during the summer months to admire its fountains and breathe the atmosphere of the 17th and 18th centuries by sauntering along Le Nôtre's groves and alleys, have ever heard of the Château de Vaux-le-Vicomte, let alone the interesting fact that it has had an important bearing on the history of the famous royal residence.

It would not be strictly accurate to say that Vaux inspired the present Versailles, Mansart's buildings having replaced those of the original château, but it may safely be said that without the one the other might never have been built. What, indeed, could be more significant than the coincidence of Louis XIVth's historic visit to the Château de Vaux and his decision to transform his predecessor's hunting-seat into a magnificent palace? The young monarch—he was still in his teens—first saw the mansion which Foucquet had erected near Melun—at a cost, it is said, of 13,000,000 francs (\$2,600,000)—in 1660; but it was not until the fête given there in his

honor in August, 1661, that he comprehended the full extent of its splendors. These are known to have produced a deep impression, and if they did not actually excite his jealousy, they undoubtedly prompted the reflection that what a Superintendent of Finance could do so well, a king might surely be expected to do even better. For at this time he began to make preparations for the building of Versailles. Moreover, the men whom he selected to carry out the work were the very ones who had contributed so largely to the glory of the Château de Vaux. He chose as his architect Louis Le Vau; he gave André Le Nôtre a free hand in the planning and planting of superb gardens; he instructed Francois Francini to build for him fountains and grottos similar to those which had excited his admiration at Vaux; and he entrusted Charles Le Brun, the first decorative artist of the day, with the same duties which he had fulfilled so much to his minister's satisfaction. Finally, a little later, he transported to Paris the tapestry manufactory which Foucquet had established at Maincy and founded what is now known as the Manufacture Nationale des Gobelins. Is it not clearly evident that Louis intended Versailles to be a second Vaux, only infinitely larger and more splendid?

Unintentional though this compliment to Nicholas Foucquet's good taste and judgment must have been—and Louis

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could not have paid him a greater had he wished to do so—it was well deserved. With all his unscrupulousness, the builder of the Château de Vaux-le-Vicomte was a genuine appreciator of beautiful things, and, like a true patron of the arts, possessed a remarkable genius for detecting artistic ability. He was, in the words of an authority, "one of the leading figures among Parisian connoisseurs. He was a lover of letters, the arts, poets, women, flowers, pictures, tapestries, books, and the masterpieces of ancient art; in short, a lover of every form of luxury and elegance. One of his judges called him *omnium curiositatum explorator*. Dainty and clear-sighted, his choice fell on Molière and La Fontaine, Le Nôtre and Poussin, Puget, Le Brun, and La Quintinie, not to mention Menneville and Du Fouilloux, who, according to the knowing Racine, were the two prettiest girls at Court. Enamoured with glory and grandeur, the most magnificent and most inquisitive man of his age, seductive, politic, and accustomed to business, he possessed a sure eye, passion, power and wealth, all the gifts, in short, which go to make up a great collector.

Foucquet, who came of a family of Nantes merchants, was the third son of Francois Foucquet, a King's Counsellor, from whom he probably inherited his taste for art, since we are told that his father was a bibliophile and a collector of medals. Educated for the legal profession, he became, in 1635, when twenty years of age, a Master of Requests, and in that capacity took his seat in parliament. As it was then the custom for the king to select certain officers from among the Masters of Requests, Foucquet, in 1636, was appointed Intendant of Justice for Grenoble. But he was shortly afterwards recalled by Richelieu, then supreme master in France, owing to a revolt which he had been unable to avert, and during the remaining five years of the cardinal's life did not obtain any other official appointment. His fortunes changed for the better, however, when Mazarin became Prime Minister. In 1647 he was sent to the Army of the North. Three years later he became Procurator General to the Parliament

of Paris, one of the most important positions in France, since it placed him at the head of a legal body which had entire control of the departments of justice, politics, and finance. The post of Superintendent of Finance falling vacant in 1653 through the death of the Duc de Vieuville, Foucquet naturally coveted it, in spite of the fact that the finances of the country were in a very bad condition. So, on Mazarin's return from banishment in the February of the same



FIG. 1. NICHOLAS FOUCQUET.
From an engraving by Nanteuil in the National Library, Paris.

year, he took steps to obtain it. He had been a stout supporter of Richelieu's successor, not only at the time of his conflict with the Fronde, but also during his exile; and he therefore expected some reward. Nor was he disappointed. Mazarin divided the appointment between Foucquet and Abel Servien, an honest and conscientious financier who could not be overlooked without doing a gross injustice. At the same time he appointed other subordinate officials to look after the finances of the country—though not always, perhaps, in the interests of

king and State. From this time, in fact, dates the malversations of which Mazarin and Foucquet have been justly accused. I need not enter into the means by which they robbed the State. Suffice it to say that they peculated millions, and that Foucquet, sometimes acting on the Cardinal's behalf, but more frequently, I imagine, on his own, copied the fraudulent methods of his protector. The Superintendent of Finance was a man of expensive tastes and had need of much more money than he could ever

and journalists, such as La Fontaine, Pierre and Thomas Corneille, Scarron, Pellisson, Loret, Benserade, Costar, Boisrobert, Gilbert, Gombauld, and Boyer. Some of these, whose budding genius, as in La Fontaine's case, he was perspicacious enough to recognize, he allowed pensions, in return for which they wrote poems or dramas, sometimes on subjects which he himself suggested. Madame de Scudéry, too, was another of his admirers, and in one of her novels, *Clélie*, many hundreds of pages are de-



FIG. 2. THE CHATEAU OF VAUX FROM THE GARDEN.

From an engraving by I. Silvestre.

have obtained by honest means. Ambitious to an extreme, possessed of unbounded confidence—like Napoleon—in his genius and star, he began to indulge his highly developed taste for fine houses, beautiful pictures, and the company of literary men and poets. The last named formed a veritable court which Foucquet, according to M. U. V. Châtelain, his most recent biographer, intended should prepare public opinion for a change in the Premiership, for he is believed to have aspired to Mazarin's post. However that may be, the Superintendent of Finance surrounded himself with a crew of poets, poetasters, playwrights,

voted to praise of his good qualities and his magnificent Château de Vaux, which she calls Valterre.

The idea of building a splendid residence in the country probably did not occur to Foucquet until after his appointment as Superintendent of Finance—until, in fact, he began to realize to what extent the emoluments of the post would enable him to satisfy his caprices; for more than three years had elapsed before he took steps to build the Château de Vaux. It was on August 2d, 1656, that he signed Louis Le Vau's plans and estimates for the mansion, which was to be built, decorated, and furnished within



FIG. 3. SIDE VIEW OF THE CHATEAU OF VAUX AND ITS GROUNDS.

As they appeared at the time of completion.

four years. But 1655 most likely marks the time when he first decided to build, since we know that in that year he sent his younger brother, the Abbé Louis Fouquet, to Rome to purchase works of art for the projected house, and that, guided by the judgment of Poussin, the young ecclesiastic got together and sent home, on January 11th, 1656, an important collection of valuable pictures, statues, marble tables, finely carved and ornamented beds, and the like. A second consignment of fourteen old masters was despatched on April 3d of the same year. These art treasures found a home, awaiting their removal to Vaux, in a fine house, surrounded by extensive gardens, which Fouquet occupied at St. Mandé, a house already noted for its collection of pictures, statues and busts.

In choosing Louis Le Vau as architect, Fouquet showed his customary soundness of judgment in art. Beyond a few biographical details and a short list of the houses which he built or transformed, we know little of Le Vau's life. But he is described in a document dated

March 23d, 1651, in which year he was about thirty-eight years of age, as "noble man, counsellor and secretary of the king, house and crown of France." He came of a well-known family of architects, his father, who bore the same Christian name as his more famous son, being a king's counsellor, chief surveyor and general inspector of the king's buildings at Fontainebleau. His brother Francois was also an able architect and frequently assisted him in his work. At the time Fouquet entered into negotiations with him his reputation was greatly on the increase. The first important building which he is known to have planned, about 1650, is the famous Hôtel Lambert, on the Ile Notre-Dame. In 1655 he succeeded Gamart as architect of the Church of Saint Sulpice, and began the choir and adjoining chapels which Gittard afterwards finished. He next transformed the Château de Vincennes into a royal residence, constructing two large buildings which are now partly used as barracks and partly as an apartment for the officer in command of

the troops stationed there. On the death of J. Lemercier, Le Vau, in 1664, became architect of the Louvre and Tuileries, and made numerous alterations and additions to those buildings. He finished the interior facades of the courtyard of the Louvre and part of the exterior ones; he did away at the Tuileries with the staircase of the central pavillion which Philibert de l'Orme had built and, increasing the height of the pavillion, replaced its circular dome with a quadrilateral one which existed until 1870; and, finally, he built the old Pavillon de Flore and the Pavillon de Marsan, which were rebuilt under the Second Empire and after the War of 1870-71. About this time he also planned the Collège des Quatre Nations, now known as the Institute of France. Numerous private houses were built by him for well-known people of the day: the Maison Bautru; the Hôtel de Pons in the Rue du Vieux Colombier for President Tambruneau; the Hôtel Deshameaux; the Hôtel d'Herselin, on the Ile Saint-Louis; the Hôtel de Rohan, in the Rue de l'Université; the Château de Livry, now called

the Château Le Raincy; the Château de Seignelay; and the Château de Bercy, now no longer in existence. I have already given a brief indication of the work which he carried out at Versailles for Louis XIV, after the completion of the Château de Vaux, but this should be supplemented with a few details. In addition to making extensive alterations to Louis XIII's hunting-seat, he built, in 1663, a most graceful orangery, which Mansart replaced by the new one now to be seen at Verstilles. Francois Le Vau assisted his brother not only in this work but also, at the same period, in work carried out at the Château de St. Germain. Louis' principal work at Versailles did not begin, however, until 1668, when he drew up the plans for the new château and began to put them into execution. He had been appointed architect-in-chief to the King three years before, but was not to see the completion of the magnificent palace which he had conceived. He died on October 11, 1670, at the age of fifty-seven, and was buried in the Church of St. German l'Auxerrois. His plans for the Château de Versailles were



FIG. 4. THE ARRIVAL OF LOUIS XIV. AND HIS SUITE AT THE CHATEAU OF VAUX.

From an engraving by Pérelle.

faithfully carried out by Francois Dorbay, one of his pupils, who, in all probability, was assisted by Francois Le Vau.

Let us return, however, to our account of the building of Foucquet's château. The plans and estimates having been signed, Le Vau took into his service a certain Antoine Bergeron (who rejoiced in the imposing title of "juré des maconneries du roi"), one Pierre Gittard, a carpenter, and Jacques Prou, a joiner,

established at that place, in order that his rooms might be royally decorated with choice specimens of Flemish art. The Superintendent had a number of weavers brought from Flanders, and these, working under the orders of a Frenchman named Louis Blamard, produced tapestries representing "Le Chasses de Méléagre" and the "Historie de Constantin," the latter in five pieces. At Maincy, Foucquet also built a hospital, called "La Charité," so that his small army of work-



FIG. 5. THE GROUNDS OF THE CHATEAU OF VAUX—AT THE TIME OF THEIR COMPLETION.

From an engraving by I. Silvestre.

all of whom deserve mention as helpers in the construction of one of the finest existing specimens of this architect's work. The interior decoration of the mansion was placed as I have already mentioned, in the hands of Charles Le Brun, who had at least two assistants to aid him: Beaudrain, a master-painter of Paris, and Philippe Lattement, a landscape painter of Rheims. The latter assisted Le Brun—who had settled down at Maincy, near Vau, in 1653, with his wife—in furnishing designs for the tapestry manufactory which Foucquet es-

ters would receive proper treatment in case of illness or accident. In addition to designing tapestries and decorating the walls and ceilings of the château, Le Brun supplied the designs, from which several pieces of sculpture were executed, the four lions still to be seen at the bottom of the steps leading to the terrace above the grottoes being among these. These grottoes and the accompanying waterworks and fountains were probably, as M. Pierre de Nolhac says, the work of Francois Francini, otherwise called Francine, whose reputation for

such things was as great as Le Nôtre's for gardening. Indeed, in all probability the two men worked in close collaboration.

Under the direction of this quartette of master-workers, Vaux and district was soon in a state of feverish activity. The first thing the workmen did was to clear a space for the huge house and its extensive grounds by sweeping away three villages: Vaux-le-Vicomte, with church and mill, the hamlet of Maison

may have been the reason for his anxiety, the fact that he was anxious is very clearly shown by a letter which he dispatched to Vaux on February 8th, 1657, containing the following message:

"A gentleman of the neighborhood, named Villeversin, has told the Queen that, on a recent visit to Vaux, he counted 900 workmen in the workshop. In order to prevent this as far as possible, the agreed-upon plan of having doorkeepers and keeping the doors closed must be



FIG. 6. THE CASCADES OF THE CHATEAU OF VAUX.

From a contemporary engraving by I. Silvestre.

Rouge, and that of Jumeau. Building and planning and planting of gardens then commenced in earnest, and continued without cessation until its completion within the time agreed upon. Naturally this unusual animation caused a good deal of talk in the neighborhood of Melun, much to Foucquet's annoyance. Conscious that it revealed his enormous wealth, was he afraid that it might lead to awkward enquiries into its origin? Or did he simply wish to keep his plans secret in order that his château should come as a great surprise to his friends and enemies? Whatever

carried out. I shall be very glad if you will get every sort of work as far advanced as possible before the season at which everybody goes into the country, and if you will take care that as few men as possible are seen together."

The difficulties in the way of keeping so gigantic an undertaking secret were, however, insurmountable, as Foucquet must surely have known. The princely mansion which was being erected by his army of workmen (they numbered at one time, says M. Anatole France, no fewer than 18,000) came to the ears of Colbert, who, being no friend of Fouc-

quet, visited the works secretly and gave an account of them to the King. This visit was discovered by Foucquet's cook, the celebrated Watel, and duly reported, with the result that still greater precautions were taken to prevent the Superintendent's château being talked about. But they were quite useless. Foucquet's magnificent palace became a topic of conversation at Court, and there were even some who began to ask where he had procured the large sums of money necessary for the carrying out of his royal plans. An anecdote is told which clearly shows in what light he was regarded by public. One day, when Foucquet was visiting the Louvre in company with the King and Monsieur, Louis complained to his brother that he had not sufficient money with which to carry on the work. Whereupon Monsieur jokingly replied, "Sire, Your Majesty should be Superintendent of Finance for one year only and he would have plenty with which to build."

However, once the Château de Vaux



FIG. 7. ONE OF THE FOUR LIONS AT THE BOTTOM OF THE STEPS LEADING TO THE TERRACE.

Designed by Le Brun.



FIG. 8. ANDRE LE NOTRE.
From a mezzotint by Smith in the National Library in Paris.

was finished and fittingly furnished, Foucquet took no further steps to hide the fact that he possessed one of the finest, if not the finest, private residences in France. On the contrary, he appears to have determined to impress it upon the whole fashionable world by the liberality with which he began to entertain. Vaux became a sort of second Court with Foucquet on the throne. Certainly his literary followers regarded him very much as a royal personage, as a letter written by Corneille shows:

"Everybody knows," writes the author of *Le Cid*, "that this great minister is no less the Superintendent of literature than that of finance; that his house is as open to men of wit and learning as to business men; and that, either in Paris or in the country, it is in the library that we await those precious moments which, in order to grant them to those who have some talent for success in literature, he snatches from the occupations which burden him."

Foucquet's gatherings and entertain-

ments became the talk of society circles, and many were the comments, uttered in an undertone by one courtier to another at Versailles, or put into letters from ladies-in-waiting to their friends, which were made on his love affairs with Court favorites and his heavy gambling losses at Vaux. The pace at which he was going, was indeed, too rapid to last long; in the midst of all this brilliance he was tottering to his fall. He had time to give

ing the while, and gave them such a dinner as had rarely been set before royalty. Chroniclers of the period have handed down to us a description of the choice fruit and flowers which ornamented the table, as well as "the preserves of every color, the *fritures* and *pâtisseries* served at it." They do not tell us, it is true, of the charming manner in which Fouquet conducted his guests over Le Nôtre's gardens and presided over the banquet, but,

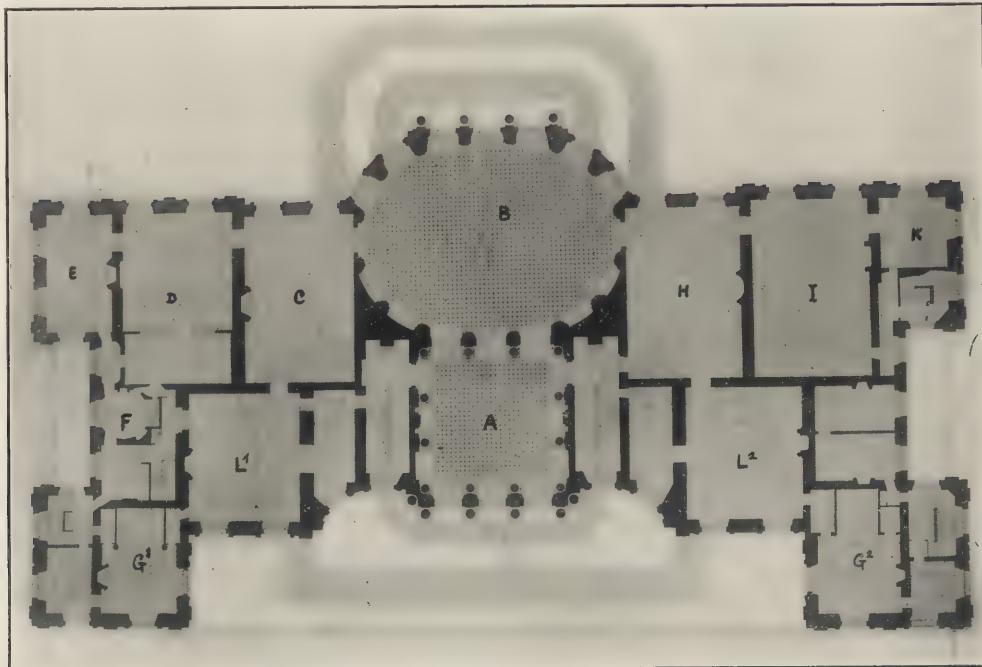


FIG. 9. PLAN OF THE GROUND FLOOR OF THE CHATEAU OF VAUX.

A. Vestibule.	F. Path Room.	I. Large Drawing Room.
B. Large Hall.	G ¹ . Bedroom.	K. Small Drawing Room.
C. Library.	G ² . Bedroom.	L ¹ . Summer Drawing Room.
D. King's Room.	H. Billiard Room.	L ² . Dining Room.
E. Small Dining-Room.		

but three really magnificent fêtes before his impeachment and final disgrace.

The first of these was given in June 1660 when the Court returned to Paris from St. Jean de Luz, after the marriage there, on the 9th of the month, of Louis and the Infanta Maria Theresa of Spain. Stopping at Fontainbleau, the King, Queen, and their followers were received with great magnificence by the Vicomte de Melun, who showed them over his gardens and grounds, the fountains play-

aided by Nanteuil's fine portrait of 1661, we can easily fill in the picture for ourselves. This portrait, which was engraved from a drawing or pastel from life, shows him to have possessed a rather crafty but distinctly attractive face, with laughing eyes and somewhat sensual mouth, the face of a man who would let nothing stand in the way of his pleasure or advancement, but who, nevertheless, we can well imagine to have been exceedingly charming in manner.



FIG. 10. FAÇADE OF THE CHATEAU OF VAUX.



FIG. 10A. A DECORATED SHUTTER IN THE CHATEAU OF VAUX.

On June 12th, 1661, according to Loret's "Muse Historique", Fouquet gave a grand reception at Vaux in honor of the widow of Charles I, Henrietta of France, Queen of England, who was accompanied by her daughter, Henrietta of England, and her son-in-law, the Duke of Orleans. Henrietta of France, who was then at the height of her youth and beauty, possessed a genius for gallantry and skill in politics, and as she was supposed to possess influence with the king, the ambitious Fouquet did his best to impress her with his abilities as an entertainer. The magnificent dinner which he gave her was followed by the performance of a play by Molière, "L'Ecole des Maris," under the author's personal direction, and before either the Court at Fontainebleau, or Parisians, at the Palais Royal Theatre, had seen it.

Splendid as these fêtes were, they were, however, far surpassed by the one which the Superintendent of Finance gave on August 17th of the same year when the entire Court, with the exception of the Queen, who, owing to the

state of her health, remained at Fontainebleau, was received at Vaux. Louis XIV drove from Fontainebleau in a coach, accompanied by Monsieur, the Comtesse d' Armagnac, the Duchesse de Valentinois, and the Comtesse de Guiche. The Dowager Queen also made the journey in a coach; Madame in a *litière*. There are said to have been more than six hundred guests. The King and his couriers first of all visited the grounds. The fountains caused great astonishment and according to La Fontaine, "there was much debate as to which was the most pleasing, the Cascade, the Gerbe d'Eau, the Fontaine de la Couronne, or the Animaux." An inspection of the château followed. Here again it was impossible not to admire the taste which Fouquet displayed on all sides in the matter of decoration and furnishing. But for all that Louis, who saw that he was out-



FIG. 10B. A VASE IN THE GARDENS OF THE CHATEAU OF VAUX.

distanced in luxury, was visibly annoyed, particularly, says Choisy in his "Mémoires"—though there is reason to doubt the story—by an allegorical picture in which Le Brun had used Mademoiselle de la Vallière's features. However this may be, the King could not have failed to have been annoyed by the evident symbolism of Fouquet's coat of arms and motto: a squirrel (fouquet, in French) accompanied by the words "Quo non ascendant?"—which were repeated time

lated that the King and his suite, numbering one hundred and twenty persons, reaching the dining-room they found their chairs arranged in order, but no table at which to sit.

"What is the meaning of this, Monsieur le Surintendant?" asked Louis, surprised to see no signs of a repast.

"Would your Majesty," replied Fouquet, "deign to ask the ladies and gentlemen to take their seats and order dinner. It will immediately be served."



FIG. 11. OUTBUILDINGS TO THE RIGHT OF THE ENTRANCE TO THE CHATEAU.

after time on the wainscotting of the rooms. Interwoven with this decoration was also to be seen a snake, evidently intended, through the similarity of the Latin name (*coluber*), to represent Colbert, making a vain attempt to reach the squirrel. In other words, Fouquet hinted that his rival could never hope to reach the eminence to which he himself had attained. A lottery, with prizes for everybody, the ladies winning jewels, the men arms, was then drawn, after which came a meal, prepared by Watel at a cost of 120,000 livres (\$24,000). It is re-

The King did as he was requested. No sooner was the order for dinner out of his mouth than the ceiling opened and a table, superbly set out with choice food and covered with solid gold plate, slowly descended to its place in the center of the room.

"Marvellous!" exclaimed Louis XIV, biting his lips. "But I fear, Monsieur le Surintendant, that I am not rich enough to return the compliment."

The anecdote is doubtless one of the multitude of fairy tales which have sprung up in the course of centuries

around the name of Foucquet and the Château de Vaux, but it will serve to show that everything was regarded as possible in the case of a man possessing such great wealth as he did. In two particulars, however, we know the story to be correct; the food was of the choicest, and it was served on solid gold plates. "The delicacy and rareity of the eatables was great," writes La Fontaine, "but the grace with which Monsieur le Surintendant and Madame la Surinten-

"Deux enchantereurs pleins de savoir
Firent tant, par leur imposture,
Qu'on crut qu'ils avaient le pouvoir
De commander a la nature.
L'un de ces enchantereurs est le sieur Tor-
elli,
Magicien expert et faiseur de miracles;
Et l'autre, c'est Lebrun, par qui vana
embelli
Présente aux regardants mille rares
spectacles."

The stage represented a large rock



FIG. 12. A CORNER IN THE GROUNDS OF THE CHATEAU.

dante presided over the honors of the house was still greater." The butler's pantry of the château contained no fewer than thirty-six dozen massive gold plates and a dinner service in the same metal. When dinner was over the guests proceeded to the Allée des Sapins, where a theatre had been erected. The stage machinery—the most ingenious which had been seen up to that time—was by Torelli and the scenery by Le Brun, as we learn from a letter written by La Fontaine to Maucroix.

standing on a desolate waste. Suddenly this rock changed into a shell, out of which stepped the Nymph of the Waters, the actress La Béjart, who recited a prologue by Péisson, in which the divinities subject to that goddess were commanded to emerge from the rocks which enclosed them and contribute by every means in their power to the diversion of His Majesty. Whereupon the terms and statues which formed part of stage decoration opened, and out of them stepped numerous faunes and bacchantes, who then



FIG. 13. THE CHATEAU FROM THE TERRACE ABOVE THE GROTTES.

took part in the opening dance of the ballet which had been specially arranged by Beauchamp, the King's dancing-master. This ballet was followed by Molière's play "Les Fâcheux," which, as he tells us in the preface to the first edition of 1662, was "conceived, written, learnt, and performed in a fortnight." This brilliant day's entertainment was concluded with a fire-work demonstration, the King's departure, late at night, being honored with a blaze of rockets and serpents from the lantern of the dome surmounting the château.

So ended the most brilliant and the last of the fêtes which Foucquet gave at the Château de Vaux-le-Vicomte. Some historians have interpreted Louis' decision to disgrace his minister as a direct effect of his annoyance at seeing so much wealth and power in the hands of a mere official; but, as a matter of fact, the career of the Superintendent of Finance came to an end some months before on the occasion of the death of his protector and accomplice Mazarin. He himself, indeed, feared that this was so, as a conversation which he had with young Brienne on March 9th, 1661, amply proves. Whilst leaving his house at St. Mandé for Vincennes, he met his friend, who, stepping out of his coach, told him the news.

"So he is dead!" exclaimed Foucquet. "I no longer know in whom to trust. People never do things by halves. Ah! how annoying this is. The King awaits me and I ought to be there first. Mon Dieu! Monsieur de Brienne, tell we what happened, so that I shall not blunder through ignorance."

The suspicion that the cardinal, on his deathbed, might have warned the king against him evidently flashed across the Superintendent's brain. On the following day Louis informed Foucquet, the Ministers, and other officials assembled in his presence, that he intended to take the affairs of State into his own hands. Addressing Foucquet in particular, he used the following significant words: "As to you, Monsieur le Surintendant, I have already explained to you my wishes. I beg you to make use of M. Colbert, whom the late Cardinal recommended to me." Foucquet, who by this

time had regained his equanimity was convinced that the King did not mean what he said, and his future conduct, based in this false impression, was the real cause of his impeachment and downfall. Little suspecting that Mazarin had informed Louis of his true character, he thought that nothing would be easier than to deceive the King, which was the most fatal of errors. Louis XIV, youthful though he was, was more than a match for his cunning minister. Whilst continuing to make use of his services,



FIG. 14. A SCULPTURED POST AT THE GATE OF THE CHATEAU.

he determined to make an inquiry into the finances of the country and submit Foucquet's accounts to the most searching examination. For more than four months Colbert daily examined the Superintendent's statements and noted in what respect they were falsified. Louis accepted his minister's invitation to Vaux principally with the object of throwing dust in his eyes; and though the fête exasperated him, as the remark to his mother shows—"Ah! Madame, can we not make all these fellows disgorge?" it by no means played an important part



FIG. 15. THE GROUNDS OF THE CHATEAU.

in Foucquet's downfall. A few weeks after the King's visit—on September 5th—the Superintendent of Finance was arrested at Nantes, as he was leaving the château. He was taken to the Château d'Angers, where he remained from September 7th until December 1st; was then transferred to Saumur and the Château d'Amboise; and thence, on December 31st, to Vincennes and the Bastille. On December 19th, 1664, he was sentenced to banishment for high treason and peculation, a sentence which was afterwards commuted by the King to penal servitude

On ne blâmera point vos larmes innocentes,
Vous pourrez donner cours a vos douleurs presseantes;
Chacun attend de vous ce devoir généreux:
Les destins sont contents, Orante est malheureux.

Foucquet's arrest was the signal for the seizure by his creditors of his property at Saint Mandé and Vaux. The sale followed immediately after the trial, but some of the furniture, certain pieces of sculpture, and almost all the tapestries



FIG. 16. PART OF THE GARDEN OF THE CHATEAU—RESTORED ACCORDING TO THE PLAN OF LE NOTRE.

for life in the fortress of Pignerol. He died in prison in March, 1690.

Let it be said to the credit of the men of letters whom Foucquet protected that many of them did not abandon him in days of misfortune. Corneille, Hesnault, and others defended him in verse; but none so well, so touchingly as La Fontaine in his well-known elegy beginning: "Remplissez l'air de cris en vos gottes profondes,

Pleurez, nymphes de Vaux, faites croître vos ondes;
Et que l'Anqueil enflé ravage les trésors
Dont les regards de Flore ont embellis vos bords.

were not included in it, Louis having confiscated these in the name of the State. He had learned a good deal from the man whom he had disgraced. The ex-Superintendent's looms at Maincy, together with the staff of workmen, were transferred to the Hotel des Gobelins, which had been bought on June 6th, 1662, and by the end of the year the Manufacture des Tapisseries Royales was in full swing, with Le Brun as manager. The finest statues, the rarest plants, and the orange trees of Saint Mandé and Vaux were moved to Versailles. Later, in 1663, fourteen Terms by Poussin were also taken from Foucquet's château to

Versailles, where they are still to be seen. The public sale began in 1665 and continued until 1666, the King purchasing with his privy purse many works of art, including I believe, Poussin's *Israélites recueillant la manne*, and Bagnacavallo's *Circoncision*, now in the Louvre. The Château de Vaux and the Vicounty of Melun were repurchased from the creditors on March 10th, 1673, by Mme. Foucquet, née Madeline de Castille-Villemauréuil, the Superintendent's second wife

sent petitions to the judge; and on sentence being pronounced she accompanied him to prison. There she remained until his death, more than fifteen years later, after which she retired, with a few pieces of furniture saved from the wreck, to the Benedictine convent of Val de Grâce de Notre Dame de la Crèche, in the rue Saint-Jacques. This saintly woman, who appears to have played but a small part in her husband's social life, survived him by thirty-six years; she

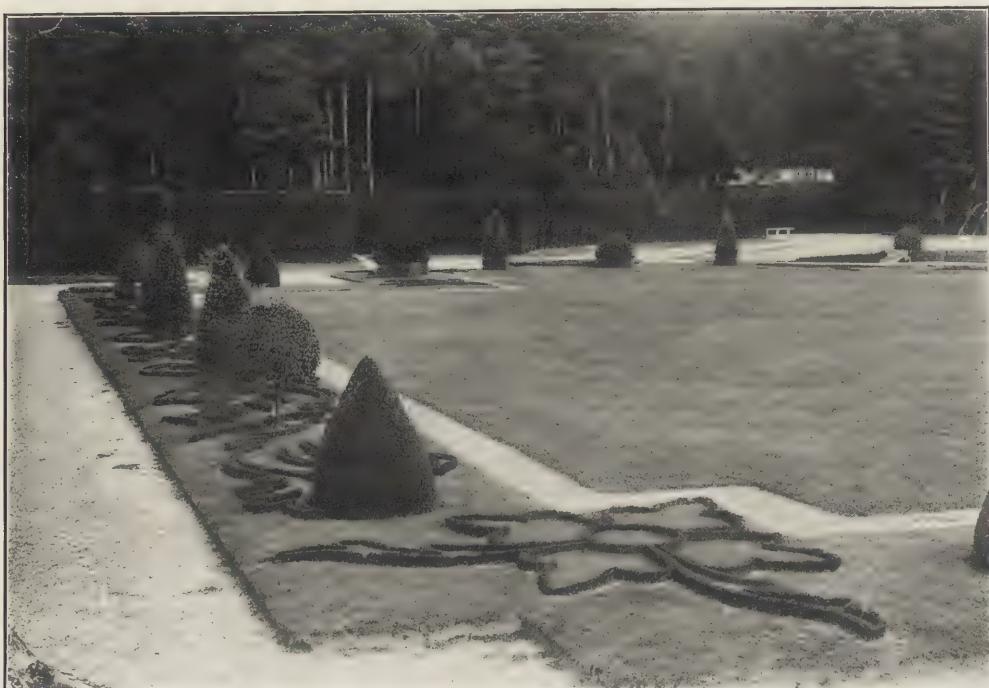


FIG. 17. A PORTION OF THE GARDEN OF THE CHATEAU—RESTORED AFTER THE PLANS OF LE NOTRE.

for 1,250,000 livres (\$250,000). She was *séparée de biens* from her husband before his sentence and was thus able to preserve the greater part of her private fortune. In many other ways, too, did she safeguard his interests and those of her son. Whilst the prosecution was preparing its case against Foucquet, she kept a sharp eye on his sequestered property, in case it should be stolen; during the trial she and her mother-in-law stood outside the Arsenal door to pre-

died in 1716, "in great piety, in great retirement, and after a lifelong devotion to good works."

The Château de Vaux and the Vicounty of Melun were, by deeds dated 1683, 1689, and 1703, made over to her son, Louis Nicholas Foucquet, but on his death, without issue, in 1705, she sold the estate to Louis Hector, Duc de Villars. From the possession of this Marshal of France it passed, in August 1764, into the hands of the Choiseul-Praslin fam-



FIG. 18. THE GREAT HALL OF THE CHATEAU.



FIG. 19. THE SUMMER DRAWING-ROOM OF THE CHATEAU.



FIG. 20. "LE CHAMBRE DES MUSES."

The Chateau of Vaux.



FIG. 21. THE KING'S BEDROOM.

The Château of Vaux.

ily, the price paid being 1,600,000 francs (\$320,000). It then became known as the Château de Praslin.

In the hands of this great family the château remained until July 6th, 1875, when it was purchased by M. Alfred Sommier, the present owner. It is indeed fortunate that it came into his possession, for, in addition to his being a man of great wealth, he and his wife, who is a daughter of M. de Barante, the well-known historian, are people of cultivated taste—just the very people who ought to be custodians of a historical house of France, and in whose judgment in matters of restoration lovers of architecture and the fine arts could place implicit faith. Restoration the Château de Vaux badly needed when it was sold in 1875. Monsieur Sommier placed this delicate work in the hands of M. Destailleur, a Parisian architect noted for his knowledge of the architecture of the Louis XIV period and for his skill in removing those modern disfigurements which are so frequently found in the interiors of old buildings. The structure of

Vaux was in an almost perfect state, but some of the rooms had been neglected or redecorated by this or that owner. So Mr. Destailleur, who was given *carte blanche* to do whatever he considered necessary, set about his work with a will. He did the necessary repairs in the several rooms, he brought to light mural and ceiling decorations by Charles Le Brun which had been covered up with whitewash, and he re-established the former distribution of the apartments. The majority of Le Brun's decorative works had, however, been respected, and wanted but little restoration to make them almost as perfect as when they left the hands of the master. Thus, the large central hall had retained its antique decoration, in addition to the fine cariatides which support the dome; and three painted ceilings, representing the "Apotheosis of Hercules," "The Triumph of Fidelity," and "Morpheus," were intact. All things considered, the interior of the château was in a very fair state of preservation and presented no very difficult task to an experienced architect. Not so the

grounds. Here everything was in disorder. Le Nôtre's beautiful gardens no longer existed, and the cascades and grottoes which were the admiration of all who saw them were in ruins, though, fortunately, in not too decayed a state as to make their restoration an impossibility. The existence of contemporary plans and engravings enabled M. Destailleur to lay out the grounds, if not exactly as they were in Nicolas Foucquet's day, at any rate practically so, and to put the grottoes, fountains, and waterworks generally into a state well nigh identical with that of 1661. The task was no easy one, and the fact that it was accomplished so ably, reflects infinite credit both on the architect who carried it to a successful conclusion and on the enlightened connoisseur whose judgment and wealth were such important factors in the solution of the problem.

Before paying a visit to the grounds, it will be as well if I first of all speak of the entrance to the château, its exterior architecture and its interior.

The first thing that strikes one on approaching the mansion is the beautiful wrought-iron gates and railings supported by eight curious sculptured pillars, resembling terms. These are double-headed and represent ancient gods. Passing through the gates, you find yourself in a spacious courtyard, flanked on each side by extensive outbuildings, such as stables, orangery, servants' quarters, etc. After crossing the moat you then come within full view of the château with its stately flight of steps and well-proportioned façade. The impression received is that it is more imposing than charming, for it bears the distinctly severe and formal stamp of the period in which it was built, and possesses little sculptural detail. Considered as a specimen of the stiff, regular architecture of the Louis XIV period, there is, after all, very little in it which one can criticize adversely, though some authorities, given, perhaps, to being rather too hypercritical, have found the dome of the façade which faces the gardens a little too heavy for the remainder

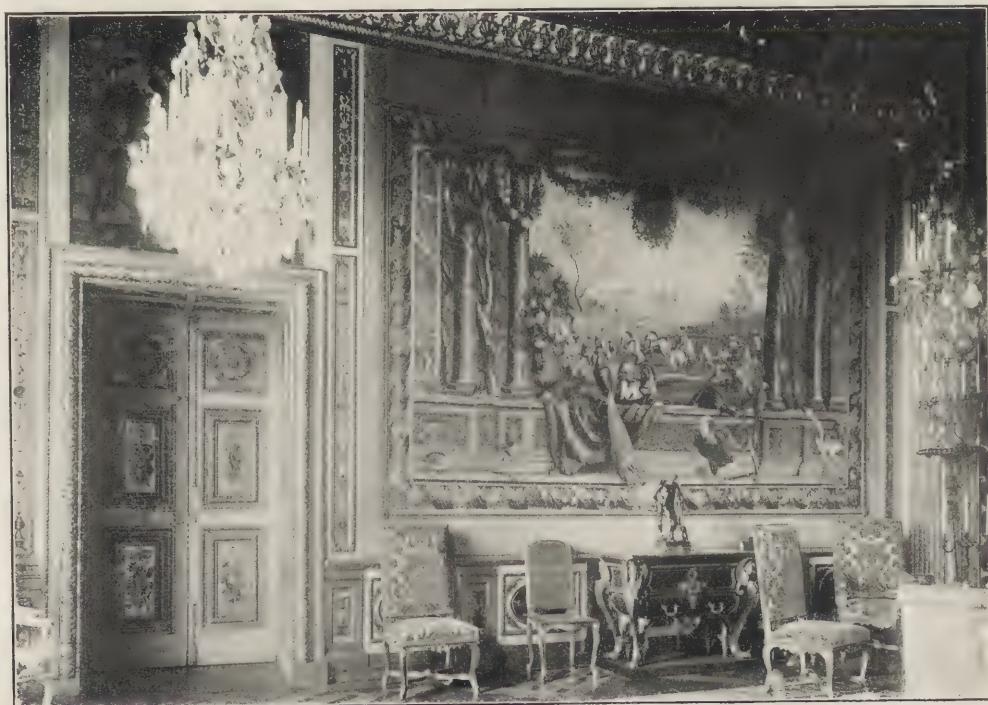


FIG. 22. GOBELIN TAPESTRY IN THE KING'S BEDROOM.

The Château of Vaux.

of the building. The fact remains, however, that everybody finds the interior of the Château much more interesting than the exterior.

We will pass through the vestibule at the entrance, a room eleven metres square which calls for no particular mention, and enter the huge hall, or Guards' Room, as it is sometimes called. This room, elliptical in form, measures nine-

To the right and left of this hall are doors leading to the various other rooms of the Château.

Passing through the door on the right, when facing the gardens, you enter the suite of rooms which were Mme. Fouquet's. The first is the Antechamber, now known as the Billiard Room, (11m. 72 by 8m. 65), containing a painted ceiling by Le Brun depicting "The Apotheosis



FIG. 23. MURAL DECORATION BY LE BRUN IN THE SUMMER DRAWING-ROOM.
The Château of Vaux.

teen by fourteen metres, and occupies a central position in the building. The cariatides supporting the dome bear the twelve signs of the Zodiac. There is a profusion of other decorative emblems on the walls, including the oft-repeated squirrel and snake, the symbolism of which I have already explained. The dome is devoid of any ornamental work whatever, but it is said that Charles Le Brun intended to decorate it with figures representing the Seasons, and that he would certainly have done so had his plans not been thwarted by Foucquet's disgrace.

of Hercules", a profusion of mural decoration by the same artist, and a rather fine mantelpiece. On the walls are also a number of historical portraits dating from the period at which the château was built, pictures which have been collected by M. Sommier. Then comes the "Chambre des Muses," at present called the Large Drawing Room. On the ceiling is a painting, again by Le Brun, entitled the "Triumph of Fidelity." This room, which measures 12m. 07 by 8m 38 was one of the most magnificently decorated in the whole château; it contained

eight splendid Mortlake tapestries representing the "History of Vulcan," twenty chairs upholstered in Chinese plush, four rock-crystal chandeliers, choice mirrors in silver frames and a priceless Persian carpet, all of which were sold after Foucquet's downfall. Adjoining this still still choicely decorated and furnished "Chambre des Muses" is the charming Squirrel Drawing Room, where the work

lightful designs by Le Brun. The door to the right of the fireplace leads to what is perhaps the most ornately decorated room in the château, that was named (erroneously) the King's Bedroom. I say erroneously because, though Louis XIV undoubtedly visited Vaux, there is no record to prove that he ever slept there. However that may be, the room is right



FIG. 24. BILLIARD ROOM OF THE CHATEAU OF VAUX.

of Le Brun is likewise to be seen on ceiling, walls and shutters.

As will be seen from the accompanying plan of the ground floor, the arrangement of the rooms on each side of the Vestibule and central hall is almost identical. The first room on the left of the Hall is the Library with a painted eagle on the ceiling, and white stucco figures of Diana, Bacchus, Mars, Venus, and cupids on the cornice. Facing the fireplace, a door to the left leads to the Summer Drawing Room, formerly known as the Dining Room, which is ornamented from floor to ceiling with the most de-

royal in its style. Le Brun's paintings are once more to be seen on all sides; on the ceiling, where figures of Jupiter, Mercury, Mars, and Pomona are depicted, and on cornices, on walls, and on doors. There is a richly embroidered bed of the Louis XIV period, with furniture to match; and on one of the walls is a Gobelins tapestry, superbly rich and harmonious in coloring, especially as regards the brilliantly hued plumage of the birds, which could not be equalled in many a royal palace.

With the King's Bedroom, the enumeration of rooms on the ground floor



FIG. 25. CEILING OF THE KING'S BEDROOM.

The Château of Vaux.

Painted by Le Brun.

which require special mention comes to an end. And after the ground floor has been described little more is left to be said about the interior of the Château de Vaux. The first floor reached by staircases, the scale of which is hardly on a level with the grand style so apparent in other parts of the mansion, is not of paramount interest nowadays, whatever it may have been in the 17th century. The most interesting room is a bedroom (once occupied by M. de Barante) on the ceiling of which is a painting by Le Brun of one of the Nymphs of Vaux of whom La Fontaine sang so feelingly. This painting has been admirably restored by M. Destailleur. Formerly, I believe, the other rooms on this floor were equally as interesting as *la chambre de M. de Barante*. One was Fouquet's private study, another was Le Brun's bedroom, and these, if not all the apartments, were filled with the choicest furniture, hangings, and works of art to be found in France and Italy.

Now for the grounds. However much

one may prefer the English style of garden to the formal French garden of the 17th century, there is no denying, at one's very first glance at the grounds of the château from the terrace outside the long windows of the great Hall, that they are splendidly in keeping with its architecture. Any other style than that comprehended in Le Nôtre's symmetrical parterre and clipped trees would have been out of harmony with the regular lines of the building. So fine, indeed, are these gardens that competent authorities have not been wanting to express the opinion that they are even more interesting than the château itself. "The gardens are still more interesting than the château," wrote M. Charles Normand, the President of the Société des Amis des Monuments Parisiens, some years ago, "and, though less important than those of Versailles, are fully as majestic. In fact, their magnificent position and the ingenuity,—which reveals a pronounced talent and which makes one think that Le Brun has left the stamp of his genius

upon them,—gives the whole a unique interest, which cannot be found in any other gardens of the same period, not even in those of Versailles. In addition, the fountains and cascades, which, at the time they were constructed, were almost unknown in France, produce a surprising effect. When standing on the terrace above the grottoes, one can judge of these most original fountains as a whole, and take in at a glance the various ornaments which establish the immense parterre, preceded by a canal stretching at your feet, bounded by screens of verdure, and terminated by the château's noble silhouette. . . . At Versailles you are unable to enjoy such a general view of the whole of its works of art."

Among the ornaments to which this

writer refers are numerous vases filled with flowers, ancient statues and terms, and a number of modern pieces of sculpture, including two groups of lions and tigers by the greatest living French animal sculptor, Gardet. Finally, on the high ground above the grottoes stands a gigantic figure of Hercules, a copy of the Hercules of Naples specially modeled for M. Sommier to replace a similar statue which undoubtedly once existed at the far end of the grounds. Thus did the architects and gardeners of the 17th century invariably terminate the gardens of princely mansions, the statue of Hercules resting after his labors being a symbol that their work was completed and that they, too, had earned the right to rest.



FIG. 26. PART OF THE CORNICE OF THE KING'S BEDROOM.

The Château of Vaux.

Painted by Le Brun.

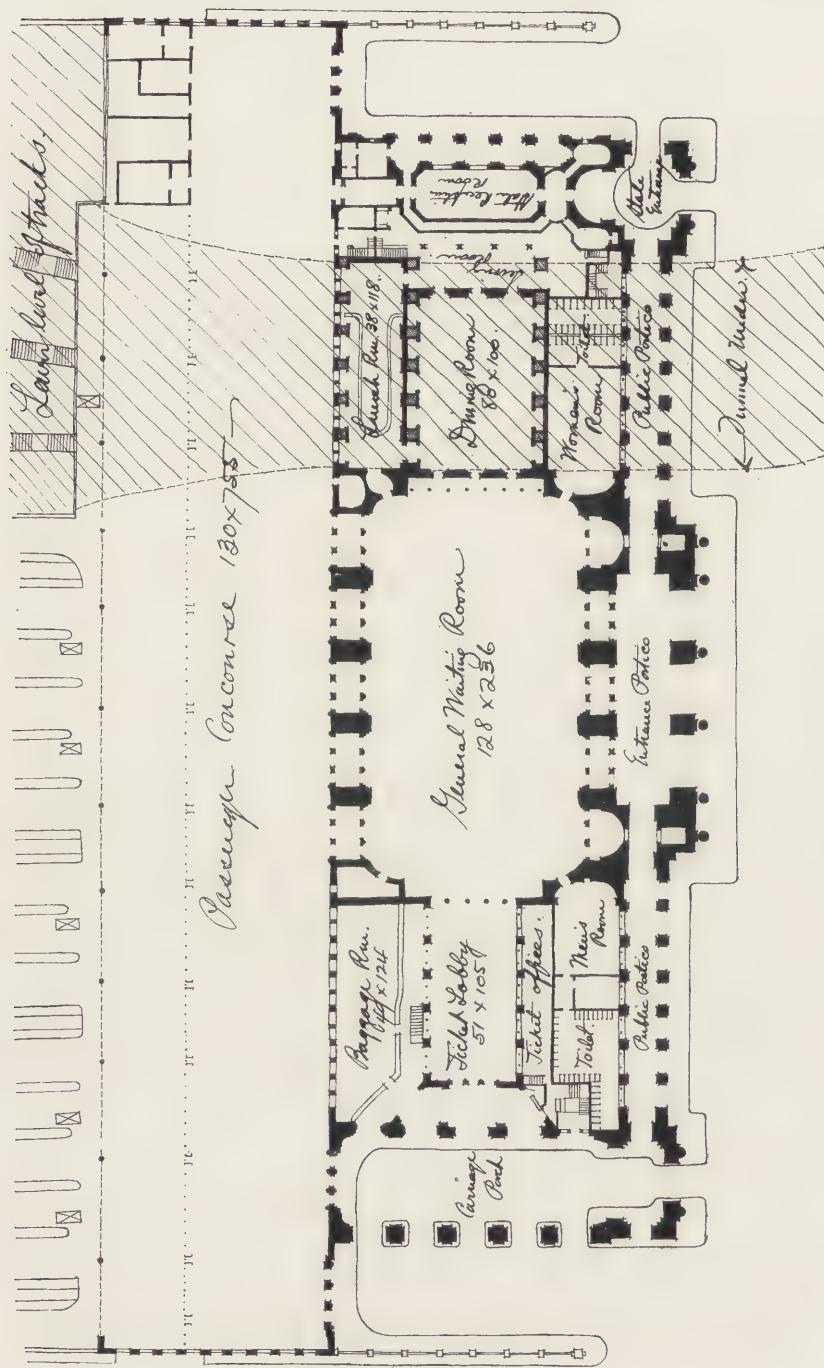


FIG. 3, PLAN OF THE WASHINGTON TERMINAL, D. H. Burnham & Co., Architects.



The Washington Terminal

Not the least remarkable thing about the great Terminal Station which is now beginning to rise from the two million yard fill at the intersection of Massachusetts & Delaware Avenues in Washington is the fact that it is a monument in enduring granite to the Chicago World's Fair and its architect, Daniel H. Burnham. The White City is vanished like a beautiful dream, but its chief designer, grown greater with the years, has produced in this building a structure which surpasses the most beautiful of the eph-

meral creations of the vanished city. I have no doubt that that great organizer when he gazed on his finished work in the stucco buildings of the Columbian Exposition dreamed even then of the day when he should do it all over again in everlasting stone. That day has arrived, and the fulfilment of his dream in such a building as the Washington Station should be an inspiration to every one of us.

Though not in any sense part of the original plan of George Washington as



FIG. 2. THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.

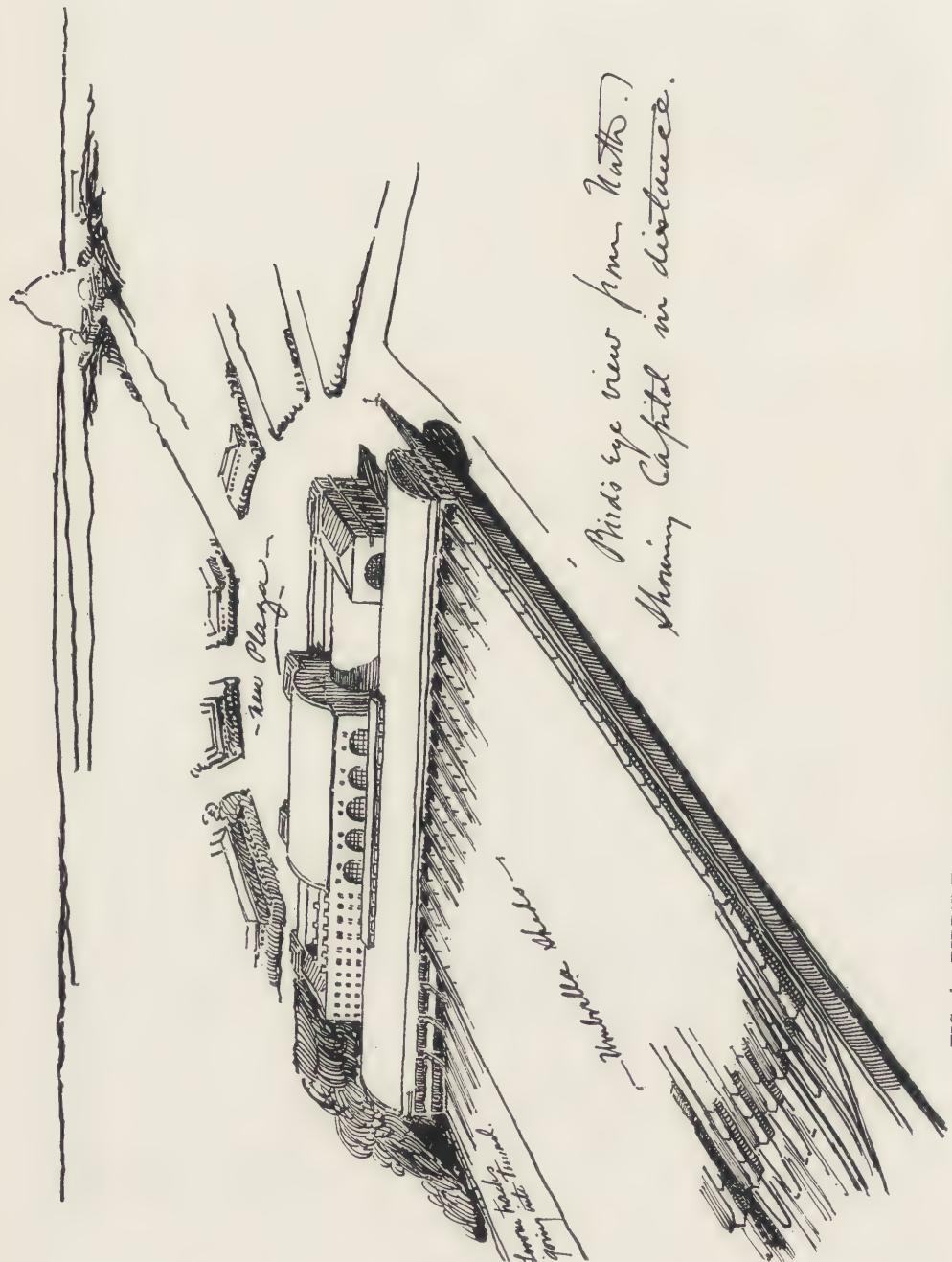


FIG. 4. BIRD'S-EYE VIEW OF THE WASHINGTON TERMINAL FROM THE NORTH.



THE STATION IN THE COURSE OF CONSTRUCTION.

worked out by his Secretary of State, Thomas Jefferson, with the expert advice of Major L'Enfant, the new Terminal is one of the great features of the embellishment of the Capital City and, being the actual design of a member of the Commission of Architects which has restored the plan of George Washington, it gives the motif, as it were, of the grand finale of the composition. It is the first of the series of great buildings

which is to make Washington a White City that will indeed be the wonder of the world.

That the Divinity which shapes our ends had a kindly eye on the national Capital during all the years that elapsed since L'Enfant's time is proved by the fact that she (the Divinity) was so nearly successful in restraining all the race of government architects from muddling with the job of beautifying the city. During the dark ages of architecture in the United States, when clever graduates from the carpenter's bench and the wood-turner's lathe dispensed architecture for the benefit of the public and dotted the country with Queen Anne and "Mary Ann" monstrosities, squandering the nation's money on buildings like the old Chicago Post Office, for instance, kind Providence restrained their vandal hands from tampering with the national Capital, and so the city's plan remains to-day, as far as the government buildings are concerned, almost untouched from the hand of L'Enfant.

The Washington Terminal is only one of a series of great railway stations that



FIG. 5. THE WASHINGTON TERMINAL UNDER CONSTRUCTION.



FIG. 7. THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.

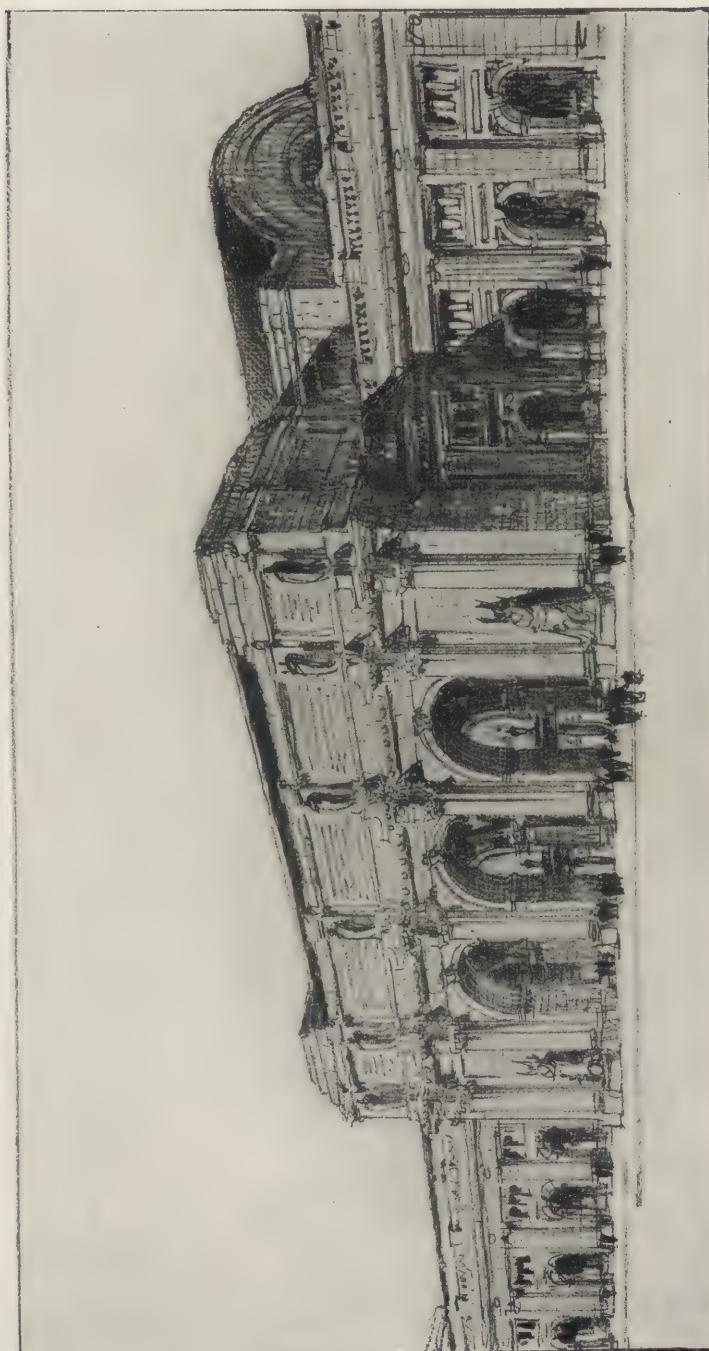


FIG. 8. THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.



FIG. 6. THE WASHINGTON TERMINAL UNDER CONSTRUCTION.

are to be built in the United States. The terminals of the Pennsylvania Railroad and the New York Central in New York City are to be colossal structures. Another great New York terminal, although possibly of lesser magnitude, is that of the Lackawanna Railroad at Hoboken. Cleveland is to have a great station, and Buffalo and Chicago, to supply the fast-growing needs of the country.

The site of the Washington Terminal is very close to the national Capitol, the front of the building facing up Delaware Avenue directly toward the Northwest corner of the Capitol. The grade of the locality where the station stands is to be raised about thirty-five feet, the job of filling alone being rather a big one, requiring some two million yards of new material, the raised area covering many acres.

The new Terminal is less than the Capitol in one dimension only, that of height, but viewed from the northeast, it is the dome alone that surpasses it in height. In the dimensions of length and breadth it exceeds the Capitol, the Station's length being 760 feet as against

the Capitol's 746 feet $6\frac{1}{2}$ inches, and its breadth being 343 feet 9 inches as against the Capitol's 270 feet 10 inches.

Few who read the papers or magazines are unfamiliar with the appearance of the Washington Terminal. The building is a sort of grand triumphal archway, inspired by the triumphal arches of Rome.

The central pavilion has three arches,



THE TERMINAL IN THE COURSE OF CONSTRUCTION.

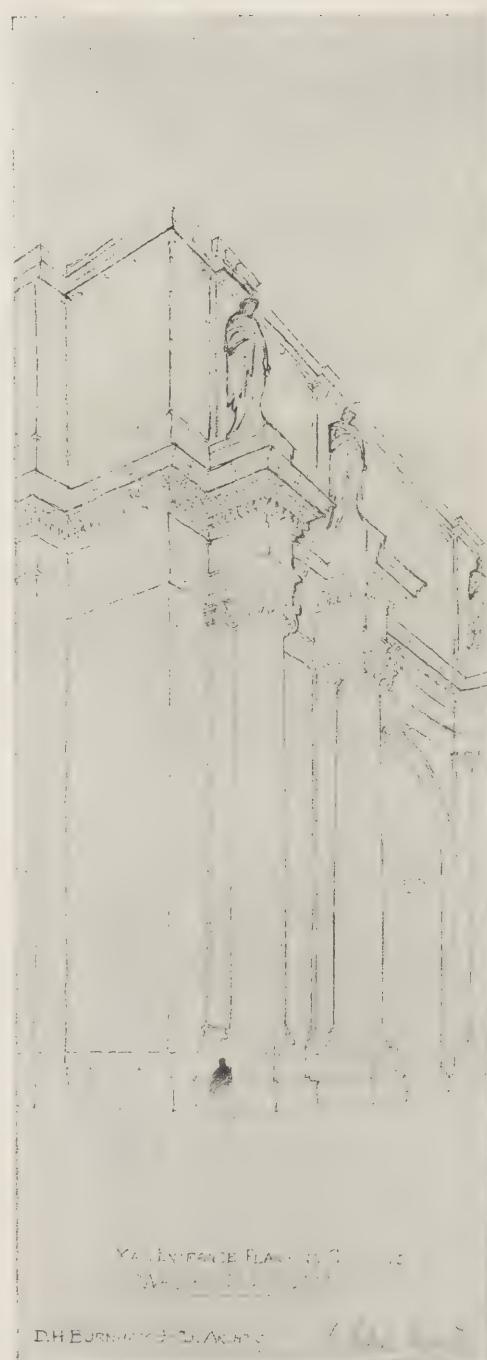


FIG. 11. THE COLUMNS OF THE MAIN ENTRANCE.
D. H. Burnham & Co., Architects.



FIG. 12. A COLUMN OF THE MAIN ENTRANCE.
D. H. Burnham & Co., Architects.

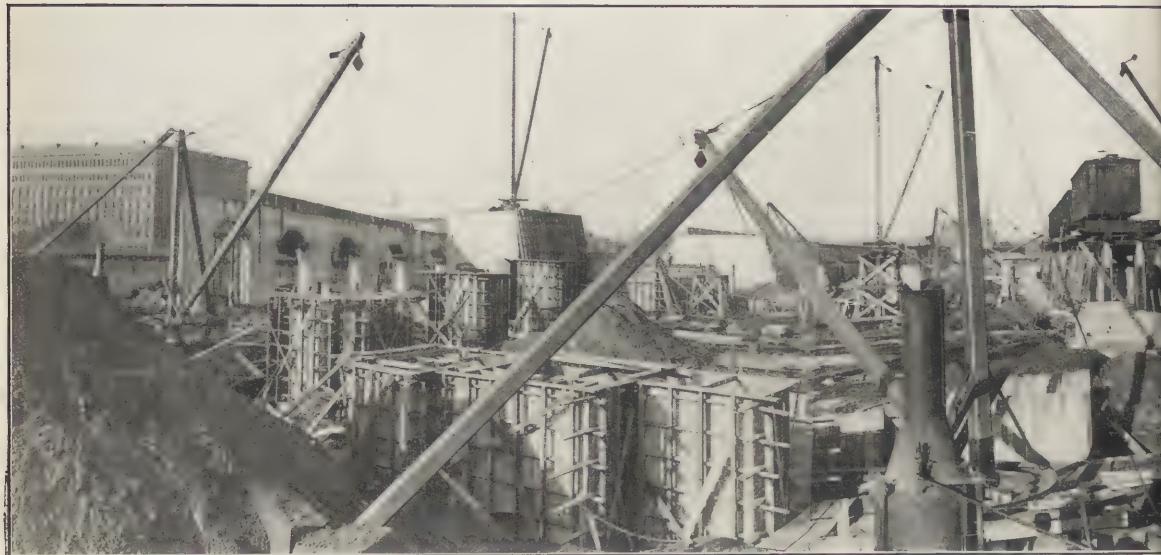


FIG. 9. THE WASHINGTON TERMINAL

each 50 feet high, leading into the main waiting room, and the end pavilions are single arches 40 feet high, which are intended as carriage entrances. The one toward the east is for official use and leads to the suite of apartments exclusively for the President and the guests of the nation; the one toward the West is for the public and gives immediate access to the ticket lobby.

The building faces on a plaza 1,000 feet long and 500 feet wide. The station proper is 620 feet long, and the concourse behind is 760 feet long. The interior, as far as the main rooms are concerned, is roofed with Roman barrel vaults. The general waiting room with a clear width of 130 feet and a length of 220 feet will be 90 feet high. It is lighted by a semi-circular window 75 feet in diameter at each end and by five semi-circular windows 30 feet in diameter on each side. The dining room east of the main waiting room is 80 x 100 feet and 35 feet high; the ticket lobby, already referred to, is 50 x 100 feet and 35 feet high, the same height as the dining room. The smoking room and the women's waiting room will be large apartments 30 x 85, 28 feet high.

The passenger concourse is 130 feet wide and 755 feet long, inside dimen-

sions, covered by an arched ceiling in a single span, and, according to statement of the architects, far exceeds in size anything ever built for a similar purpose.

There are to be 33 tracks, of which 20 are stub tracks on the same level with the waiting room, and 13 are depressed 20 feet below the street level, 7 of them continuing under the building into a tunnel leading southward and constituting a through station.

The Washington Station will have no large span train-shed, as it has been found that great sheds have not justified their enormous cost. They are always dark, dirty and leaky, and in winter afford small protection from the cold. In this particular case an enormous train shed so near the Capitol was regarded as tending to dwarf the dome of what must remain the most notable building in Washington. Instead of the train-shed there will be umbrella sheds covering each platform and wide enough to overlap the trains and furnish protection from the weather.

The cost of the entire improvement will be about \$14,000,000, including track rearrangement, the building of the new plaza and the establishment of the new streets.

The exterior of the Station is to be of



UNDER CONSTRUCTION.

white granite from Bethel, Vermont. This material has an interesting story connected with it. It had previously been used in but few buildings, although it lies in limitless quantities in a hill back of Bethel. The owner of the quarry or property on which the quarry has been made, was a crank of the deepest dye, who, because his only son was killed in a railroad crossing accident near the town, swore a solemn oath that as long as he lived the material should never be used except for tombstones; and so it remained until his death, when the property passed into the hands of those who undertook the work of introducing it as a building material.

It required some considerable boldness on the part of the architect, as well as a good brand of confidence in that architect on the part of his client, to choose an untried material for so great and important a building as the Station, but the whiteness of the granite fitted in with the color of the architect's dream, and now that the dazzling, creamy white blocks are beginning to show and give promise for the finished work, it simply scores another success for the men who dare and do.

The work of excavating for the foundations of this building began on the

first day of December, 1903, and as the great concrete piers, rising thirty-five feet above the old grade, began to be finished much interest and curiosity were aroused, as it became apparent that the work of filling the surrounding territory was in itself a task of tremendous magnitude.

It should be understood that the new Station straddles the main tracks of the Baltimore & Ohio Railroad just outside its old station at the corner of C and First Streets, and the work must be done without interfering with the traffic. Construction began on the east side of these tracks, but could not be continued to the west side for over a year on account of the necessary changes in the approaches to the city and some difficulties with tenants of the railroad property. This delay of a year caused a practical suspension of work on the Station proper for a number of months, but now all obstacles are removed, and it is expected to have the building enclosed next Summer, and unless some unexpected setbacks are encountered, it will be finished by the first of the year 1907.

If anyone will stop and think of the time it has taken to build any of the great structures that have come within his own ken, he will appreciate what it

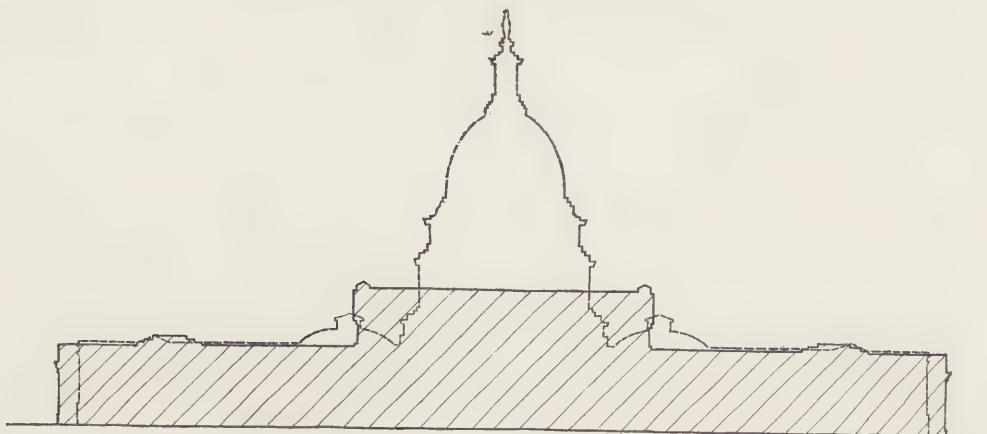


FIG. 13. OUTLINE OF THE WASHINGTON TERMINAL COMPARED TO THAT OF THE CAPITOL.

means to build a building larger than the National Capitol in three years' time.

Some of the Old World buildings not as great have taken centuries. Our own great buildings, like the Capitol, for instance, have often taken generations to build, and in the case of great structures at the present day we know full well of many a building like the Chicago Post Office, which has been a-building now for eight years, and, as I believe, is not finished yet.

But modern conditions demand modern methods, and to-day the building constructor must make as much speed as the public convenience, if no other consideration, demands.

The man who made two blades of grass grow where one grew before was not one of your conservative mossbacks who are contented to let well enough alone. Else he had never been immor-

talized. The call of to-day is, make more blades of grass grow, not two but twenty, not twenty but a hundred. Study the problem scientifically. Plan your work as a general would plan his campaign. It must all be mapped out in imagination, just as battles are fought on paper beforehand. The winning general is the one who knows best the ground of the battle field and where the reserves should be located beforehand.

The modern constructor must plan his work to the very end; he must know when his foundations will be finished ready for the superstructure, and the parts of the superstructure made up of a dozen divisions each composed of a thousand, nay, ten million units, must all be prepared in advance at their several points of production, whether it be your granite away up in the green hills of Vermont or your steel in Pennsyl-

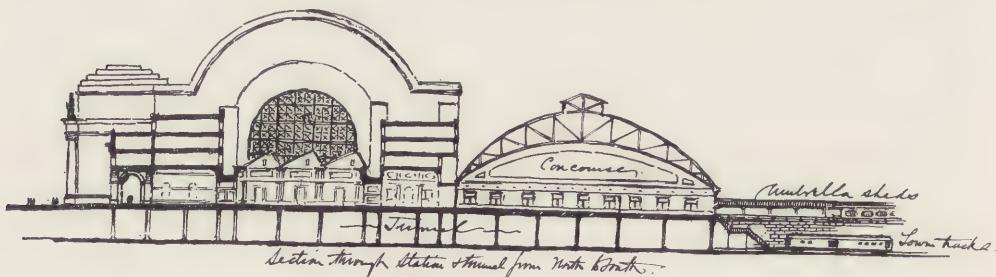


FIG. 14. SECTION OF THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.



FIG. 15. SKETCH OF THE INTERIOR OF THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.

vania's smoky furnaces. A dozen army corps must be organized and provisioned and drilled and held in readiness to throw into the breach at the proper juncture. And the well-managed campaign produces results so different, so new, so magical, so astounding, if you but knew, that it is no wonder the enthusiasm of the brain and soul of the man who plans it. Not all the difficulties, the risks, the obstacles placed in one's path by those who love the rut, not the dire threat of the walking delegate can quench for one instant the fire that inspires the master builder.

And so we see great buildings rise like magic, over night, steel on steel and stone on stone, as imperishable as the

pyramids, though they took a thousand years to build instead of a thousand days.

This is a land of magic, of dreams and dreamers, and George Washington was the greatest dreamer of them all. It is only in moments of insight that we are able to grasp the colossal character of his dreams. Who can conceive of anything more wildly fantastic than the idea of establishing the capital of our nation in the days of its infancy in the flat swamps of the Potomac and planning so well and so broadly that a hundred years afterward a commission of the greatest architects of this nation, grown to be the greatest and grandest of earth, should, after a year and a half of careful

study, report that "the original plan of of George Washington, which has stood the test of a century and won universal approval, was to be the starting point of the new plan and past departures from it were to be remedied wherever possible"?

What a lucky thing for the Father of his country that he didn't have a lot of partisan newspapers to spread the

story of his folly and win for him, mayhap, a martyr's crown such as our modern heroes have generally worn.

And they are dreamers to-day who are leading the nation in the path of greatness. Burnhams and Cassatts and a Roosevelt with their mighty grasp and insight preparing for our country the garments which are to replace the swaddling bands of her infancy.

Theodore Starrett.



A FOUNTAIN IN THE GARDENS OF THE CHATEAU OF VAUX.



THE RESTAURANT AT HALLENSEE.

A. F. M. Lange, Architect.

A Pleasure Resort Near Berlin

Of late years the value of attractive architectural surroundings for pleasure resorts in the vicinity of large cities has been more and more recognized in this country. The owners of these resorts, taking their cue from the Midway Plaisance or the Pike of a World Fair, have planned their machinery of amusement on a much larger scale; and in the cases of Dreamland at Coney Island and of another similar place still to be opened at Inwood, they employed trained architects to design a lay-out for their various buildings and architectural scenery for their variety show. But the owners of American Dreamlands are not alone in this respect, and we reproduce here-with some illustrations of a very amusing building of this kind, which has recently been completed in Germany. The scale of this establishment is, of course, very different from that of a place like Dreamland. Instead of being all kinds of a variety show, it is merely a restaurant, situated on a lake. Nevertheless it is essentially the same sort of thing, and we believe that Americans will find the queer mixture of monumental effect with an Oriental atmosphere and fantastic details very interesting. The

designer of the building, Mr. A. F. M. Lauge, was born in Hoboken, New Jersey. He received his early training in the office of Messrs. D'Oench & Simon in this city, and at the Cooper Union. Later he studied both in Germany and Italy, and is now practicing architecture in Berlin.

Situated at Halensee, a suburban town of Berlin, on a picturesque lake of the same name, it is reached by means of the "Stadtbaum," the elevated steam-road which crosses and encircles Berlin, and several surface-car lines, in 25 minutes from the business center of the city, and in 10 to 15 minutes from the fashionable "Westen," the western residence district.

Its situation at the end of the picturesque lake, two and one-half miles long, made it imperative that the architect should afford the public as much view of the scenery as possible while sitting at small tables eating and drinking. The ground plan shows the building with two wings of terraces at right angles to each other, each measuring, in the rear, 100 meters, or 333 ft.

The bottom story, used only for kitchen and storage purposes, is 75 ft. deep,



THE RESTAURANT AT HALLENSEE.

A. F. M. Lange, Architect.



THE RESTAURANT AT HALLENSEE.

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THE RESTAURANT AT HALLENSEE.

A. F. M. Lange, Architect.

the second two-thirds thereof, or 50 ft., and the top one-half of the latter, or 25 ft. By stretching out the terraces, resulting from the setting back of the outer front of each successive floor, about 5 ft. beyond the respective supporting piers, on the cantilever principle, they received a width of about 30 ft. each.

The two lower terraces are furnished with awnings, but in case of cool weather and in winter, the interior restaurant halls, made easily accessible by means of large sliding windows which are kept raised in summer, afford almost similar accommodations. In the corner where the wings meet a stand is provided for an orchestra for the outer terraces and one for the interior restaurant in the first stage. Two exterior monumental double staircases, situated at each end of the building, lead from the gardens which lie between it and the lake, up to the various floors. Between the runs of the right or entrance staircase are artificial cascades 30 ft. wide, the water splashing over basalt-lava rocks. At the head of this staircase is the entrance to the establishment, which is connected with the street by means of a double colonnade and drive-way about 400 ft. in length, the gardens of the establishment lying about 40 ft. below the level of the street.

At the head of each staircase is a tower, the crowning-point of the one being about 120 ft., the other about 100 ft. above the ground-level. They consist of a square open colonade surmounted by a

round pyramid of iron construction and closed in with opalescent glass, a German imitation of Tiffany-glass. The tower over the main staircase has another small round platform with columns over the glass pyramid, which affords a fine outlook for good climbers.

These towers, as well as the octagonal columns standing at the foot of each staircase, also consisting of iron construction filled in with the same colored glass, and the colored-glass lunettes in the five smaller towers which are surmounted by trimmed laurel-trees, are illuminated when darkness sets in, producing, together with a "fontaine-lumineuse" in the garden—the effect being fantastic without being in the least tawdry.

The architect also sought for a colored effect by day, harmonizing with the colored opalescent glass which shows intense coloring without inner illumination. The walls and piers, which are coated with cement-mortar, are tinted orange yellow, while the columns, entablatures and cornices, the staircases, the various pedestals of the columns and statues and the twelve statues surmounting the topmost terrace, are gray in color. The iron railings on the terraces, which support flower boxes filled with red and pink geraniums, are painted a rust-brown.

The several terraces, including the interior restaurant, accommodate some 8,000 people, and have proved to be a great popular success. The cost of the building, occupying 45,000 sq. ft. of ground, executed in masonry, was 700,000 Marks, or about \$170,000.

The Work of Joseph Twyman

William Morris, the master of many crafts, once gave this definition of an artist: "The man who finds what sort of work he is fitted for, and who, by dint of will, good luck, and a combination of various causes, manages to be employed upon the work he is fitted for, and when he is so employed upon it does it conscientiously and with pleasure be-

haustive exhibit, for Mr. Twyman was a sincere enthusiast over every form of outdoor, as well as indoor, art. He had the sense of the landscape artist, and was a most efficient member of the Committee on Trees and Shrubs for the South Park Improvement Association which, being organized in the region of his own residence, became the pioneer of



A SIDE-BOARD.

By the late Joseph Twyman.

cause he can do it well—that man is an artist."

It is a definition which was to a good degree exemplified in the late Joseph Twyman, whose work has come to an end all too soon, but whose influence will continue to be beneficially felt in the great western metropolis where it mainly was wrought. The Art Institute of Chicago recently afforded the public an opportunity of viewing a collection of Mr. Twyman's work brought together in a memorial exhibit, and illustrative of the wide range of his interests and skill. It was not, however, an ex-

similar groups and associations scattered over the city of Chicago.

But it is in the field of indoor art that Mr. Twyman accomplished his most effective mission, and in this field he was to some extent a herald of a more adequate interpretation of the relation of art to the daily life of man. He may properly be numbered among the prophets of what, for want of a better word, may be called the *democratizing* of art.

Our heritage of culture, both literary and esthetic, is of course, and unavoidably, to a good degree, aristocratic. It

is a mark of distinction, rather than a bond of community interest and satisfaction. A "liberal" education meant primarily, not a bountiful, nor even a free education, but an education which befitted the "*liberis*," the free man as distinct from the slave. It has its roots in privilege and social contrast, and many of the most painful incongruities in modern education grow out of the attempt to veneer upon a democratic age an intellectual culture, whose type and tradition are essentially undemocratic.

For similar reasons art has been associated in the general mind with the possession of wealth and leisure, and those exclusive privileges which are

associated with wealth. Except to the degree that art products have been confessedly public in character, like great edifices, parks, outdoor sculpture, and the collections of public museums, art has been in the possession of the rich, and the artist has been under the necessity of finding somewhere a patron among men of wealth.

The democratizing of art, which must perhaps be regarded even yet as a hope and tendency, rather than accomplishment, postulates two things: First, an inherent love of the beautiful in every heart, a love of beauty which reflects and verifies our sense of the worth of life; and, second, the identification of art with labor, the association of pleas-



SOFA.

By the late Joseph Twyman.



SIDE-BOARD.

By the late Joseph Twyman.

ure and satisfaction with the necessary occupation of the daily life. The commercializing of art on the one hand and of industry on the other makes these postulates appear in the eyes of many as iridescent dreams, but it is not too much to say that they are actually working postulates in the minds of an ever-increasing number of men and women.

Mr. Twyman was a modest, but sincere and persistent, advocate of this view of art and its use. He believed art to be an interpreter of the worth of life. When he was given permission by The Tobey Furniture Company, with whom he was associated, to construct and furnish a typical Morris room, as a permanent exhibit in their warerooms, he placed at the focal point, over the great fireplace, a motto chosen from the words of Morris—"Reverence for the life of man upon the earth." This mot-

to may be taken to represent one of the fundamental motives from which Mr. Twyman did his work.

He did not hesitate to speak of himself as a disciple of William Morris, and he had the benefit of some personal acquaintance with Morris. Mr. Twyman was born in England, in the old Kentish town of Ramsgate on the English Channel. Even in his boyhood he became deeply interested in the English Gothic revival and made an enthusiastic study of the ecclesiastical architecture of the neighborhood. He fell under the spell of the art of Turner, which he studied under the intelligent direction of his father, whose scholarly and artistic culture stimulated the artistic ambitions of the son. At the age of twenty-eight he migrated to Chicago, an act which presumably required some prophetic courage, for the Chicago of 1905 is a long

remove from the Chicago of 1870 in artistic spirit, in civic spirit, in a hundred things. Mr. Twyman tells of the condition of interior decoration at the time of his arrival in Chicago when "the average house had white calcimine, water crimson moldings and white marble mantels."

The Morris room which will remain as a fitting memorial to Mr. Twyman, may be considered also as the most

in floral designs by a daughter of Mr. Twyman's under the direction of her father. Conventionalized roses, thistles and lilies are the designs employed. The woodwork of the room is ordinary white-wood, stained a most satisfying tone of green, the timbered ceiling in the same effect. The walls are covered with papers of the Morris design, the portion below the picture molding being covered with a diapered pattern of green-



SIDE-TABLE.

By the late Joseph Twyman.

complete object lesson of his ideas of art and of interior decoration. The room, which is spacious in dimension, has its outlines broken by cupboards frankly projecting into the room, proclaiming their presence and use, and not sneaking away out of sight as though they were ashamed of what cupboards are supposed to hide. This device in itself makes an agreeable diversity in the outline of the room and furnishes an opportunity for decorative treatment. In this instance the panels of all the doors of these projecting cupboards were painted

ish blue; the frieze is one of the familiar but exquisite patterns of the acanthus type. Stout wooden pegs are fastened here and there in the broad, flat molding, from which the pictures are suspended. The fireplace in the end of the room is upon a dais, an ample and inviting hearth-settle upon either side. The rug is carried out in a pattern which softly harmonizes with the acanthus pattern of the frieze, and heavy woolen stuffs of subdued tones hang at the doors. The space made by one of the cupboards, projecting from a point



CHINA CLOSET.

By the late Joseph Twyman.

near the center of the room, and the wall at the end offers a natural place for a capacious settle, which is upholstered in brocaded velvet of a Florentine pattern; and the casement windows above the settle with their simple hangings, demonstrate what someone has said that window spaces when properly treated do not need an assortment of lingerie to trick them out. The room abounds in examples of tables, chairs, consoles and book cases carried out after the spirit of Morris. There are possibly too many examples for entire simplicity and repose, but the room is probably meant to be both an exhibit and an example. The room is in a literal and historic sense a Morris room, for the designs and suggestions for walls, upholstery, chairs, tables and tiles are Morris's designs, and some of them were once owned by Morris. Some of the accessories are of Mr. Twyman's own design, as, for instance, the pendants for electric lights in the form of the fuchsia cup. Naturally, Morris did not make designs for electric lamps, but concern-

ing these Mr. Twyman modestly said—“I think Morris would approve them.” But the room is a Morris room in a still further sense. It is typical, and it is for the type and spirit that Mr. Twyman worked. Regarded as a type, and regarding Mr. Twyman's own work, not in its details, but in its spirit the observer is naturally led to a few interesting conclusions. One gets, in the first place, a new and vivid impression of the organic and related character of art. It is organic and related, first, as concerns the various craftsmen and artists themselves, from the architect to the designer of a lamp, or the binder of a book, or the framer of a picture. There is something integral in the impression. One little wonders that craftsmen and artists see in work, of which this is a hint, the prophecy of craft-guilds of a finer type than the mediæval. In the light of such a prophecy our present era of commercialism seems more crude and barbarous than ever. The guilds which represent organized capital pitted against organized labor, both organizations concerned with the rudimentary question of hours and wages, rather than the question of the quality of work to be



CHAIRS.

By the late Joseph Twyman.



PART OF THE MORRIS ROOM.

By the late Joseph Twyman.

done, and the downright pride and pleasure in doing it, this every reasonable person must recognize as a passing phase in the great drama of human life.

Still another conclusion suggested, and perhaps the more important one, is that of the general applicability of the ideas involved to the surroundings of almost anyone. It points out the way in which art may come back to the life of the people. It is not that the Morris room, as Mr. Twyman designed and furnished it, would be within the means of the average young couple setting up housekeeping; and as one very well knows, who has coveted some lovely wall-covering of the Morris design, it is



SCREEN.

By the late Joseph Twyman.

not always within reach of a limited purse, but as is always the case "the letter killeth but the spirit maketh alive." The true inference is not that one must have this or that particular fabric or article in order to possess beauty and the satisfaction it brings; the true inference is rather that artistic results grow out of combinations of agreeable forms and colors, of objects truly suited to their use, and at least constructed with regard to honesty and durability. It is as a type and not as a copy that such exhibits as Mr. Twyman's Morris room best serve their purpose and exert their influence.

Mr. Twyman exerted not a little influence in persuading women to adopt the profession of household decoration. He believed it to be a profession not only adapted to women and congenial to them, but particularly safe in their hands. He once said in a paper read before the Chicago Woman's Club; "Women are more temperate than men, have more innate refinement and less prodigality. Such a sensitive product as decoration can be more safely intrusted to them than to men." He believed, too, that the dominance of woman in the various fields of industrial art would help to counteract the slavish and commercial elements which have crept into the organized labor of men. He said: "I cannot conceive of women, who have the eye to perceive and the taste to appreciate, being tied into parcels and handed out to customers as a department-store purchase is, if their own desires are consulted—for experience has shown us a different state of things. Woman has not had the centuries of training in many of the art-industries of life—and so much the better, for the majority of those who have been trained have learned in the schools of slavery—precedent and form for masters, the dead thin and not the living for their guide."

The memorial collection of Mr. Twyman's work which the directors of the Art Institute of Chicago did themselves and Mr. Twyman the honor of placing on exhibition afforded the general public an opportunity for forming an adequate impression of the versatility of Mr. Twyman's genius, and the worth and sincerity of his work. It was reverence for the life of man and for the home as the true focal interest in the life of man to which Mr. Twyman devoted his labor, which was always a labor of love, and when the forces which are making for the higher life of the Greater Chicago are brought together and estimated it will be seen that he has his place of honor among them and that "the work of his hands is established" upon him.

The photographs illustrating this article were loaned by the Tobey Furniture Co., of Chicago.

Frederic E. Dewhurst.



HOUSE OF MR. RICHARD MORTIMER.

Tuxedo, N. Y.

Hunt & Hunt, Architects.

The House of Mr. Richard Mortimer

The residence of Mr. Richard Mortimer, which is illustrated herewith, is an excellent example of the newer and handsomer class of houses, which have been erected in Tuxedo, of late years. In the beginning, the typical Tuxedo dwelling was designed chiefly for fleeting and occasional habitation; and the house of this period was, as a rule, a wholly un-

of designing country houses. People want houses which they can inhabit during the winter, as well as during the summer months, which will afford them sufficient opportunities to enjoy more of the pleasures, sports and occupations of the country, and in which the lay-out of the grounds bears something more than an accidental relation to the arch-



THE HOUSE OF MR. RICHARD MORTIMER FROM THE GARDEN.

Tuxedo, N. Y.

Hunt & Hunt, Architects.

pretentious building, generally of frame construction, and rarely of much architectural interest. But since the Tuxedo colony was started the attitude of the well-to-do American in relation to country life has radically altered, and this alteration has brought with it a demand for a more permanent, a more inclusive and a more meritorious method

itecture of the house. This tendency has prevailed at Tuxedo as well as on Long Island and elsewhere; and in a house like Mr. Richard Mortimer's its effects are plainly shown.

Of course, in such a colony as Tuxedo, there are certain limitations as to the size and the situation of a country place which is bound to have an import-



GARDEN OF THE HOUSE OF MR. RICHARD MORTIMER.

Hunt & Hunt, Architects.

Tuxedo, N. Y.



DRAWING ROOM IN THE HOUSE OF MR. RICHARD MORTIMER. Hunt & Hunt, Architects.

Tuxedo, N. Y.



HALL IN THE HOUSE OF MR. RICHARD MORTIMER.

Tuxedo, N. Y.

Hunt & Hunt, Architects.



GARDEN AT MORTIMER HOUSE.

ant influence upon the design of the house and the lay-out of the grounds. A resident of Tuxedo does not buy an estate of many hundred acres, on which he attempts really to cultivate the land and raise good stock. He has no opportunity, even if he has the ambition, to become a gentleman farmer. The most that he can do is to raise flowers for his own pleasure and use, and vegetables for his own consumption. He lives in Tuxedo, because he obtains in that place at a convenient distance from New York, a very lovely landscape and an abundance of congenial company. The only object, consequently, of the design of the house and the lay-out of the grounds, is to make proper provision for the pleasure, the convenience, and the comfort of its inhabitants; and this fact has, of course, an important effect upon the kind of houses, which are built, and the way in which their surroundings are treated.

The landscape in the neighborhood of Tuxedo is not consequently that of an agricultural country. The settlement has been made on the two slopes enclosing the valley of the Ramapo; and these slopes are both steep and heavily

wooded. The country is almost entirely lacking in either level or open spaces. The houses, unless like that of Mr. H. W. Poor, they are situated on the top of the hill, are either partly or entirely hidden by the foliage of the trees. The architecture of the majority of Tuxedo houses has been determined by the facts that they are situated upon sloping ground, that they are intended chiefly to command a large view, and that they are rarely disengaged from a surrounding of big deciduous trees. Long, low buildings, would not, under such conditions be architecturally effective. Their scale would not be adapted to the height and character of the natural growth, and they would be pretty well buried in the masses of foliage that cover the hillsides. The consequence has been that the typical Tuxedo house is higher in proportion to its area than



EARLY FRENCH WINDOW.
House of Richard Mortimer, Tuxedo, N. Y.



DINING ROOM IN THE HOUSE OF MR. RICHARD MORTIMER.

Hunt & Hunt, Architects,

Tuxedo, N. Y.



LIBRARY IN THE HOUSE OF MR. RICHARD MORTIMER.

Tuxedo, N. Y.

Hunt & Hunt, Architects.



PANORAMIC VIEW

is usually the case, and it is generally designed in one of the picturesque gabled domestic styles. The results of this selection are not always entirely happy. In the case, for instance, of the most conspicuous house in Tuxedo, that already mentioned, of Mr. Poor, it is distinctly unfortunate. No better illustration could be desired of the unfitness of a house to its site. This building looks extremely well from any point of view within its immediate grounds; but when seen from the other side of the valley it looks flagrantly and hopelessly inappropriate. That sort of a house rarely harmonizes with the landscape except when seen from its own level, and in close relationship with large trees. Houses of the same kind, which are situated on the side rather than on the top of the hill do not, however, subject themselves to this criticism.

Mr. Richard Mortimer is more fortunate in his site than are many of the residents of Tuxedo. He is much less cramped in the amount of land at his disposal. By virtue of considerable grading he has obtained a good deal of level space in the immediate vicinity of his house, which he has used in the laying out of his gardens. Finally these gardens have been planned chiefly with reference to their appearance in relation to the house. The general view

of the landscape which he obtains is as beautiful as any in Tuxedo; but when one is looking at it, one is not obliged to see anything else. The grounds are inclosed by masses of heavy foliage; and these trees shut off the view from the gardens and from the tennis court. Thus there is no clash between the great effect of the landscape and the minor effects, which has been sought and obtained in laying out the grounds. The gardens, that is, have been made sufficiently interesting on their own account; and how interesting they are may be inferred from the illustrations which are printed herewith.

In another respect, also, Mr. Mortimer's place does not conform to the ordinary rules. It has not been planned and erected all at one time; but it is the result of solicitude and care on the part of its owner, which has extended over many years. Since it was first built some time ago, the house has been frequently altered and enlarged, the present library being added only during the last summer. As to the gardens, they are not yet complete. Mr. Mortimer is continually adding both to their area and to the abundance of their furniture. His place consequently is peculiar, in that it owes almost as much to its owner as it does to its architect; and this statement is as true of the interior



OF TUXEDO.

as it is to the exterior of the house. The rooms are furnished and decorated largely to a large extent with objects of art which Mr. Mortimer himself has collected; and these mantel pieces, tapestries, windows, pictures and furniture, have all been selected in obedience to an indefatigable desire to be surrounded only by things of genuine beauty and distinction.

It is this fact which gives character both to the interior and exterior of Mr. Mortimer's place. He has participated to a much larger extent, not only in the planning, but in the decoration of his own house and grounds than is generally the case. He has, indeed, called to

his assistance one of the leading architectural firms in New York City; and he has spared no expense in having their designs carried out. But the finished house represents, to a large extent, his own taste. He has spent many years in gathering together the numerous very beautiful things with which his house is furnished and decorated; and he is still adding to his collections. Indeed, one of his largest and handsomest rooms, which unfortunately is not shown among our illustrations, is to be turned into a museum for the reception of some of his rarest pictures and furniture. It would be useless to attempt a description of a house of this kind, or



TENNIS COURT ON THE PLACE OF MR. RICHARD MORTIMER.

Tuxedo, N. Y.

Hunt & Hunt, Architects.

to give a catalogue of the objects it contains. But specific attention should be called to the tapestries in the hall and in the dining-room, the early French stained glass window in the museum, and to the mantel pieces in the drawing and dining rooms. These mantel pieces bulk somewhat too large for the rooms in which they are placed; but they are in themselves very rare and extraordinary pieces. One of the most unusual features of Mr. Mortimer's place is his tennis court. In some of

the costliest places in this country the tennis courts have been so far neglected, that they look merely like overgrown chicken yards; but Mr. Mortimer's court has been made very attractive at once by its logical inclusion in the layout of the grounds, its admirably scaled summer house, and the pleasant method of its enclosure. It suggests the moral that the architects of country places should pay more attention to the appearance of the tennis courts than they are in the habit of doing.



ANIMAL STATUARY IN THE GROUNDS OF
THE CHATEAU OF VAUX.

NOTES & COMMENTS

CHARACTER OF RENAISSANCE ARCHITEC- TURE*

Professor Charles Herbert Moore of Harvard has published his account of Renaissance architecture; and, as the custom of hasty book reviewers is to go to the Preface for a clear idea of what the book is about, and of what its merit is, so the more careful student may go to Chapter XV., the "Conclusion," to discover the true significance of the book in question. It is an extremely attractive statement of general truths as the author sees them in the building art of the Renaissance. His conclusions are drawn from the studies set forth and explained in the pages of his book. They are only the statements in more positive and exact language of what has been said at greater length in the previous chapters. "The architecture of the Renaissance is an art without consistent principles . . . never either really classic or structurally truthful." The men of the time imagined, or at least they asserted, that they were restoring the glorious architecture of Greco-Roman antiquity, but "of true classic art, i. e., Greek art of the best time of Greek culture, they had . . . no knowledge. By the 'good ancient manner' they meant the imperial Roman manner." So far the well instructed reader, no matter what his special beliefs and special likings may be, will agree with the author; but that which follows is more open to question—and it is as a question that we state it here that all may be induced to study the book and make up their answer in the light of the information which it gives.

"The wide departure from ancient modes of design so constantly manifested in the neoclassic architecture has not escaped notice by modern writers, who are wont to speak of it as showing that the revivalists were not servile copyists, but inventive designers adapting the ancient elements to new conditions." Our author goes on to say very plainly that there is no truth whatever in that view. In this he will be opposed at once by all those students who love the earlier neoclassic art, that of 1420-1500, in Italy, or that of 1490-1520, in France. A true lover

of the earlier buildings—of S. Zaccharia, at Venice, of the Palace of the Council at Verona, of the church front at the Certosa, will not be pleased; nor yet will he forgive the assumption that those fascinating buildings are any the worse because their own architects were "strangely inconsistent . . . constantly violating the principles of classic design," which classic design—they professed to follow. When we rebel against the present reign of the advanced neoclassic with its Roman colonnades and strict adherence to the rules laid down in the books, we are apt to long for that very freedom of the early masters which is apparently so very disagreeable to Professor Moore. And I wonder if he has thought of this tendency in his argument—the tendency to deprecate freedom of design in work later than the accepted and perfected Gothic of the thirteenth century. For see what the argument on page 247 and the following pages leads to directly! It leads to a suggestion that those men who took Roman forms and used them as nearly as possible as the Romans used them, were in some way nearer being right than those men who found the over-wrought Gothic style in existence, and a Roman style suggested to them by the ruins of antiquity, and in comparing the two wrought out a new style of their own. Leave Italy behind you for a moment and consider the earliest French buildings after the march to Italy of Charles VIII and his nobles, and consider the freedom and daring of the earlier designers—of the men who tried to serve those Italianate French nobles and at the same time retain some of that freedom of design which they had inherited from the Florid Gothic of the period since the pacification of France! The famous manor house at Warangeville, the Hôtel du Bourgtheroulde at Rouen, the house of Francis I in Paris, brought almost bodily from the neighborhood of Fontainebleau, the east wing of the royal château at Blois, the long stretch of courtyard front at Châteaudun, the church of St. Eustache at Paris, are buildings which the strictest analyst, the most convinced divider-up of art into styles and periods, may yet fight for as forming a style in themselves, as being sufficient in themselves to constitute a style. And in our modern confusion, when

*By Charles Herbert Moore, New York, The Macmillan Co., 1905.

one man after another steps off to one side and says, I am going to take up one old style at the point where it seems to have died or begun to die, and work it for all that it is worth—while one man takes the thirteenth century Gothic and another the latest Gothic of England under Henry VII, and a third the Romanesque of Middle France—he will be a happy man, I think, who will take that confessedly mixed style of the French buildings under Louis XII and see what he can bring out of that!

So much by way of dissent from the chief doctrines, or one of the chief and most strongly urged doctrines of this important new book. This is not the place, in these fragmentary notes, to review the book at length.

R. S.

**A FRIEZE
IN
COLORS
TO SUIT**

The Roumanian illustrator, Mr. Paléologue, has turned aside from caricatures and poster work to design a series of ten groups of three children each, together with their several pet animals, in a small comedy of errors—on the part of Harlequin and the pets! The series is issued by Joseph P. McHugh & Company. They are used as a frieze for nursery, school room or chamber, and being printed in monochrome, can be tinted or colored to suit



THE MEETING OF PIERROT, HARLEQUIN AND COLUMBINE.

the interior of the room they decorate or the taste of the owner. Mr. Paléologue, who is more French than Roumanian, takes the old Italian and French scheme of Pierrot, Columbine and Harlequin as the basis of his little jokes in ten tableaux, jokes without words, in the spirit of the pantomime.

So little is done in the way of decorations for children's rooms by artists of any force that these strictly decorative cartoons come with a pleasurable surprise. Vulgarity is the usual trouble with pictures intended for chil-

dren, the designers apparently believing that children enjoy scenes in which their elders cut an absurd figure or those in which they themselves are doing coarse and foolish things. It is a relief to see the pictures of a Boute de Monvel, in which children are doing childlike things. The same jolly, impish, but not vulgar spirit is found in these scenes of childish fun and tribulation, done as they are with a light hand, not stupidly insisted upon, but deftly thrown on a colorless background almost in the way of silhouettes.

The scene opens with a meeting of Columbine, her lover and the rakish young Harlequin, each attended by a pet, Columbine provided also with her umbrella and a basket, in which she is taking a goose to market. Pierrot presents to her his friend Harlequin, and beams with pride over the beauty of his lady-love, while Harlequin, no less polite, resolves to win her affection from his foolish comrade. To accomplish this treachery he begins to play on his lute, while his faithful dog applauds with long-drawn howls. Music suggests to Pierrot a dance, and he summons Columbine to foot it then and there; she deposits basket and umbrella on the ground at once. "On the will the dance, Let joy be unconfined"—but there are others.

Harlequin's dog makes overtures to the rabbit, which are misconstrued, or too well understood, and Columbine's cat takes such

a warm interest in the goose that another kind of game begins. Startled by the uproar among the animals, Columbine deserts her cavalier and rushes after the dog, which harries the rabbit. Harlequin's purpose of fascinating Columbine is frustrated, and he tries to save the goose from the too warm embrace of Columbine's cat. Careful as always, Harlequin saves his lute; but throws Columbine's umbrella after the cat as she pursues the goose, now fully escaped from the basket. Dog and cat return proudly with the spoils



(2) Pierrot asks Columbine to dance, while Harlequin and the dog make music. (3) During the dance the dog, cat, rabbit and the goose confer. (4) Harlequin's music ceases owing to the cat's attentions to the goose. (5) Harlequin pursues the naughty cat.



(6) The dance is interrupted when the dog attempts to eat the rabbit. (7) Grief of Columbine when the cat and the dog return. (8) The wrath of Columbine and the flight of Harlequin. (9) Punishment of the dog by Harlequin.

of the chase, but bunny has breathed its last, and nothing is left of the goose but some feathers. This is too much for Columbine.

She turns on her Pierrot and scratches his face, while Harlequin, knowing that his turn will be next, like the coward he is, seeks safety in flight, always carefully keeping his lute under his arm. The only reparation he can think of is to punish his dog, the beginner of all this evil; so he fastens the basket to doggy's tail and sends him as a scapegoat back to Pierrot and Columbine, much to the latter's joy. But even this does not reinstate him in Columbine's good graces, for in the last scene he and his dog are

racy; and the excellent maps, which are colored plates, were prepared under the direction of Mr. Crawford. There are described the park systems of twenty-seven leading American cities—from Boston to Manila and from Omaha to Ottawa, so stretching out term "American" to its limit. To these are added notes and illustrations of the Cleveland and St. Louis "group plans," of those for the embellishment of Washington, of the project for correcting the site of the Minnesota Capitol, and for making a stately railroad entrance to Buffalo. Not for its detail or novelty of statement, but for its concise-



MARBLE SHELTER IN PROSPECT PARK, BROOKLYN.

strictly outsiders; while Columbine graciously accepts the repentance of Pierrot—who has never done a thing, by the way,—and permits him, gallant as always, to kiss her tiny hand. As she turns her back on him, Harlequin stands apart, an effigy of the Baffled Villain.

C. de K.

**AMERICAN
PARK
SYSTEMS**

Of the strictly park developments of the last few months, the most interesting and notable is the publication of the pamphlet named above, "American Park Systems." The text was written by Andrew Wright Crawford and Frank Miles Day, two names which mean thoroughness and accu-

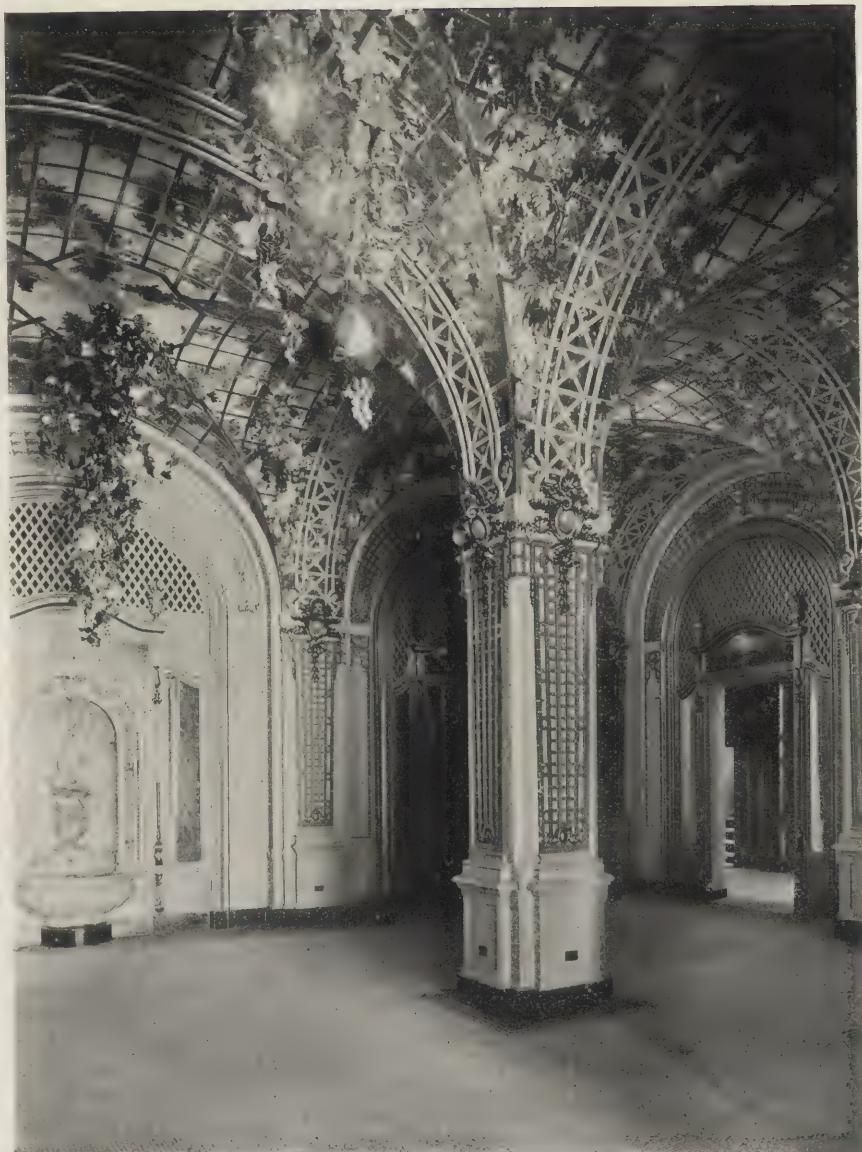
nity and for its convenience for study and comparison is the little pamphlet of value. Nor, in the sum of its showings, can it fail to have much effectiveness. Its publication, which has required many months of preparation, may be considered a really notable event. Other recent park notes include what amounts almost to the gift to the city of Worcester of the estate of the late Andrew H. Green. This was offered, most suitably but generously, for a park, by Mr. Green's heirs, on the condition that its name, "Green Hill," be retained. The estate contains 500 acres, and has been in the possession of the family for a hundred and seventy years. Another event somewhat striking is the completion for Prospect Park, Brooklyn, of a beautiful new shelter made of white marble.



THE DINING-ROOM OF THE PRINCE GEORGE HOTEL.

East 28th Street, New York City.

Howard Greenley, Architect.



THE PALM ROOM OF THE PRINCE GEORGE HOTEL.

East 28th Street, New York City.

Howard Greenley, Architect.

tion of plaster detail. In the dining room the arches and the vaults are merely painted with designs suggestive of similar rooms in certain Genoese palaces. In the palm-room, on the other hand, which obtains its light entirely by artificial means the customary trellis has been adopted, but it has been treated much more frankly as a decorative motive than is usual. It is one of the most successful of the many trellised-rooms which the palm-room architecture of the last several years has produced. At the end of the room there is a very pretty fountain in faience designed by the architect and orna-



MANTEL PIECE IN THE FOYER OF THE PRINCE GEORGE HOTEL.

mented with pond lilies, iris and other aquatic plants in natural colors on a soft white glaze. A series of panels, representing the seasons of the year and painted by George Innes, Jr., add very much to the charm and the distinction of the room. The electric lights are concealed in the cartouches of the capitals of the pilasters, the field of the cartouche being in opalescent glass. The designers and builders of other apartment hotels in New York City would do well to visit the Prince George Hotel, so as to learn how to combine economy, propriety and good taste in the decoration of such a building.

**SCULPTURE
IN
CITIES**

The passing of the eagerness to put sculpture in the parks, if it may be said to have really passed, means no lessening of its prominence in cities. Indeed, that must be expected to increase as the new ideal of civic splendor strengthens its hold on our American imagination. And what a nationally typical beneficence, by the way, was that contained in the will of that Chicago lumberman, lately deceased, who left \$1,000,000, of which the income is to be used for "the erection and maintenance of statues and monuments in the public places, in the parks, and along the boulevards" of Chicago! It is typically American in the magnitude of its sum, in its generous open-handedness, in its whole-souled but somewhat barbaric attitude toward art, as if the donor had said: "Art is a good thing in cities, is it? Well, here's a million. Buy a line and spread it around." One would probably search in vain other times and other lands for a like order for municipal sculpture. But if the gift is familiar in its character, its exact purpose is novel with us. It comes, however, at a time when such significance as it has is increased by a number of instances suggesting that sculpture will play a more conspicuous part in the adornment of our cities than it has done in the past. Even in New York the new statue of Sherman is ranked with the great sculpture of the world. It is easier, however, to get public statues than to get rid of them, and in our American life—which seems all the briefer for its rush—*ars* still is *longa*. One trembles a little to think what the tendency may bring us to; but along with the bad art, good is to be expected. True art as well as spurious flourishes under financial encouragement, and if wisely administered such a sum as that left by the Chicago lumberman for the encouragement of civic sculpture may do much. He wisely made the Art Institute his trustee.

**REVEALING
THE
MINNESOTA
CAPITOL**

The new Capitol in St. Paul, of which Cass Gilbert is the architect, is located on an irregular site a hundred feet above the business district; but is so hidden by buildings that only distant views can be had of it until one is almost on its grounds. The location of the structure is, also, at an angle of approximately 45° with Wabasha Street, one of the principal streets of the city; and

the bulk of the heavy travel between St. Paul and Minneapolis, taking this route, passes the front of the Capitol at an angle. To correct the unsystematical outline of the plot, and to bring the building on to the axis of some important street, is therefore a pressing problem, the site being admirable in other respects and the structure a noteworthy achievement. An interesting discussion of the proposed solution is contributed by Mr. Gilbert to "American Park Systems," the most recent bulletin of those organizations of Philadelphia that have allied in behalf of a comprehensive park system. In the widening and straightening of one of the boundary streets and the recommended purchase by the city of a block of adjacent land, the first steps have been already taken to enlarge and make symmetrical the Capitol site. These steps will ultimately require the removal of a public school and the changing of the street car tracks. For the latter the consent of the company has been obtained; and as to the former, the Board of Education has postponed the erection of an addition to the school. To open a vista of the building from the business district, the purchase is advocated of three narrow blocks between Wabasha and Cedar Streets. Following this there would be a straightening of Cedar Street, and the purchase or restriction of the land to the east of it so as to make a public garden and to provide sites for future public buildings. Incidentally, this would prevent the erection of screening high buildings between the Capitol and the business district and would give a vista of something over 2,000 feet between the old Capitol and the new, with a stretch of 400 feet across the public garden between the buildings on either side. The Capitol, while located so much above the business district, is approximately on a level with St. Anthony Hill, the city's principal residential district, and a third step in the proposed development is the opening of an avenue from the Capitol site to that point where Summit Avenue begins to wind along the crest of the Hill. This would give a vista of some 3,500 feet, and would connect the Capitol with the site of the new Cathedral. The land between falls abruptly and a viaduct will probably be required. Finally, the complete project includes the construction of a broad avenue to the south of the center axis of the main façade, to an important point of convergence called Seven Corners, and in this improvement is included the provision of a site for the Soldiers' Monument. It has been roughly estimated that the cost of the land alone for the whole project would be about \$2,000,000; but the idea is to develop the plan

little by little, from year to year. It is a noble dream, and is to be added to that group of such visions, become in the last few years so striking a feature of our urban development and one so full of promise for statelier and more beautiful cities.

**HOW NOT
TO BUILD A
STATE
CAPITOL**

An advertisement now appearing in the western newspapers places the state of North Dakota in an unenviable position. At a time when many of the other western states are spending money and energy in the attempt to secure state Capitols which shall represent the best contemporary American architectural training, the state of North Dakota deliberately turns its back on the architectural profession and advertises, not for the best plans which it can obtain, but for the cheapest. The Board of Capitol Commissioners place the architect in precisely the same class as the builder. Indeed, the two are merged together. The architect is asked with the builder to furnish plans and specifications for the remodeled Capitol, and at the same time to name a figure at which he will carry out the plans which he furnishes. An architect, consequently, in case he would like to prepare a design for the state Capitol of North Dakota must either associate himself with a builder, or else he must be prepared to become a builder himself. Moreover, the terms under which the bids are submitted offer him not the slightest assurance that his design would be submitted to any test except that of economy of construction and convenience of plan. Not the slightest inducement is offered him to prepare a design of any aesthetic merit. On the contrary he is encouraged in every way to believe that the Board of Capitol Commissioners will be best pleased with the bidder who offers them the most building for their money.

The practice of merging the architect with the builder was common enough a generation ago; and of course it still prevails in the design and construction of cheaper commercial and residential buildings. But the standing of the professional architect is now so well established and so generally recognized that there are very few buildings of any size or pretension the design of which is not the work of a more or less well-trained professional man. This is particularly the case with public buildings—with buildings in which any large numbers of people want to take pride and interest. It may be that

there are one or two other states in the Union, who care as little about obtaining an architecturally impressive state Capitol as does North Dakota; but we doubt it. All the other commonwealths who have recently either built new Capitols or rebuilt and redecorated old ones have wanted something meritorious. They may not all have succeeded in getting it; but that is another story. The intention was actively present, and it was recognized that while you may not get a noble and impressive building with the aid of the professional architect, you will surely fail to get such a building without his aid. And that is the one consoling thought in relation to this depressing business. The state of North Dakota will obtain from the builder-architects just as bad a building as she deserves, which will be very bad indeed; and a generation from now, when the state has become more completely civilized, its enlightened citizens of that day will look back with contempt and derision upon the officials who built their state Capitol, and upon the local public opinion, which permitted such an egregious mistake.

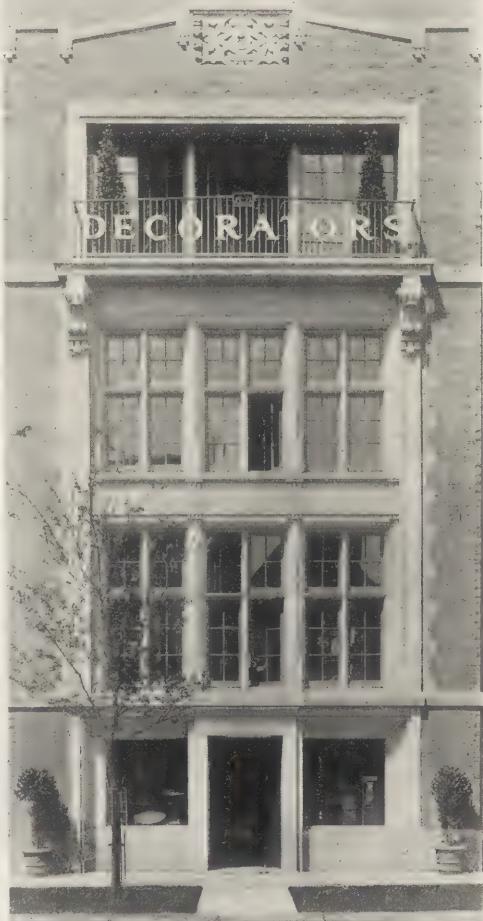
**THE
SPERLING
AND LINDEN
BUILDING**

The Sperling and Linden Building, illustrations of which accompany this note, is an excellent example of the smaller type of retail store, which is being erected in Chicago. In New York the architecture of retail stores, when situated upon an important thoroughfare, has a tendency to become more and more showy. The buildings are large and high, the materials expensive, and the design ornate. In Chicago, however, it is only the department stores that make much of an architectural display. The newer shops on the better retail streets wear an English air of modest reticence, like the building which is illustrated herewith. It is noticeable, however, that the architect of the building, Mr. Howard Shaw, has adopted a motive for his design, which is more familiar in New York than it is in Chicago. He has concentrated his window-space in the centre of the façade, and the brick wall is used merely as a frame for these openings. A similar idea has been embodied in practically all the store fronts twenty-five feet in width recently built on 5th ave, but Mr. Shaw's treatment of the idea is particularly successful. The balcony dividing the third from the fourth floor, and the deeper recess of the top story, add largely to the

interest of the façade. The entrance hall to the shop is also a very discreet and careful piece of design; and it is as creditable for a firm of decorators to want a store such as this as it is for an architect to design it.

**THE
COPELEY
SQUARE
AWARDS**

The court findings of the last summer include the awards for damages in the case of the proprietors and builders of Westminster Chambers, Boston. This is the latest step of the famous suit that had its origin in the city's special limitation of building height around Copley Square, to the end that the architectural effectiveness of the public



THE SPERLING & LINDEN BUILDING.
Michigan Avenue, Chicago.
Howard Shaw, Architect.

and semi-public buildings already there might not be marred. It was planned to carry Westminster Chambers up ten stories, 120 feet from the sidewalk, so dwarfing the Art Museum, Richardson's Trinity Church, and the Public Library. After the building had risen about four stories, the act restricting the building height on the Square to ninety feet was passed. This act allowed steeples, chimneys or sculptured ornaments such as the park commissioners might approve, to be erected above this limit. The builders of

been fully established, but the hotel people have been awarded what are probably the largest assessments for damages ever decreed by a jury in Boston or its county. They were, to the trustees of Westminster Chambers, \$410,843.12, and to the builders, \$71,127.36. These amounts include interest at six per cent. from date of the passage of the restricting act, and are substantially equivalent to the figures approved by the auditor before whom the case was heard a year or more ago, with the interest from that time added. The



ENTRANCE HALL OF THE SPERLING & LINDEN BUILDING.

Michigan Avenue, Chicago.

Howard Shaw, Architect.

Westminster Chambers, instead of taking off three stories, took off two whole ones, erecting where the eighth story would have been a frieze of terra cotta figures that rose six feet above the building limit. Having secured the park commissioners' approval of the ornaments, the figures were backed with a wall, so filling in a habitable upper story. Suit was brought and the Courts, judging that the device was an infringement of the ninety-foot law, ordered that six feet be taken off. In the long legal battle that has followed, the constitutionality of the law has

case will now be carried from the Superior Court to the Supreme Court. The text of the decision is very interesting.

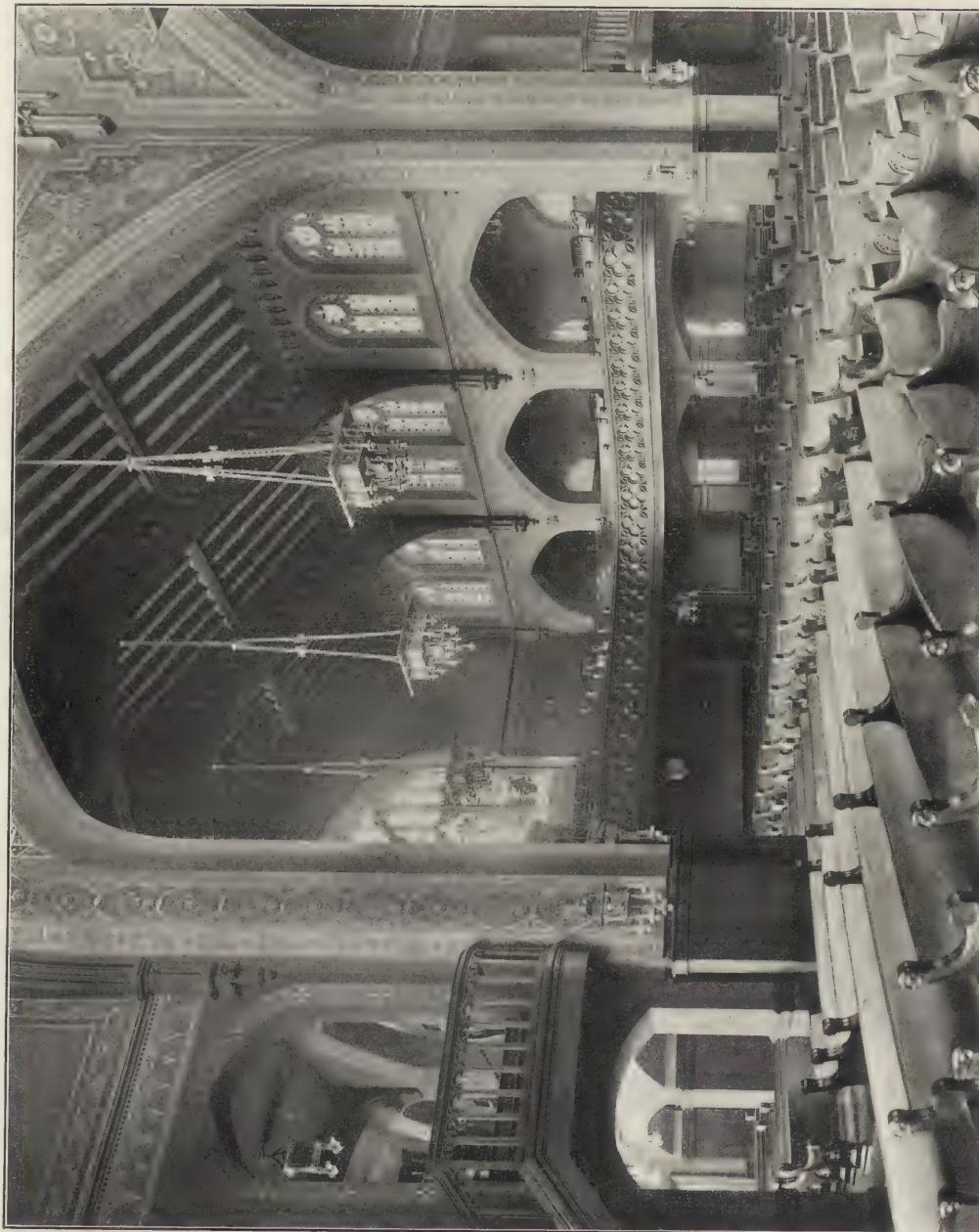
The Architectural Record regrets to state that an error was made in the November number of the magazine in attributing the residence of Mr. Percival Roberts, Jr., to Cope & Stewardson. The architects of this house were Messrs. Peabody & Stearns, of Boston; and it is to their credit that the design of the very beautiful house of Mr. Roberts should be placed.



Euclid Avenue, Cleveland, Ohio.

BUILDING OF THE M. E. CHURCH.

J. Milton Dyer, Architect.



Euclid Avenue, Cleveland, Ohio.

BUILDING OF THE M. E. CHURCH.

J. Milton Dyer, Architect.

**THE
M. E. CHURCH
IN
CLEVELAND**

The M. E. Church, situated on Euclid Ave. in Cleveland, which is illustrated herewith, demands attention from several different points of view. It is the handsomest and largest church edifice erected of recent years in that city; and it fully deserves the important site on which it stands. It is, furthermore, one of the few ecclesiastical buildings, which have been designed by an architect of specifically French training. Its designer, Mr. F. Milton Dyer, is among the most competent of the graduates of the Ecole des Beaux Arts, practicing in the west; and he has, during the past six years, obtained an enviable reputation in Cleveland and its neighborhood for the care, the excellence, and the fidelity and the versatility of his work. In the present instance, it could not have been easy for a man of Mr. Dyer's training to have designed a church in Tudor Gothic; and it would not be fair to claim for the exterior of the building any quality which might have to be derived from a long and loving familiarity with the style. But if there is something lacking in the feeling for Tudor Gothic which the building expresses, one cannot help admiring the thoroughly competent and well-considered manner, in which that not very flexible style has been handled. It makes the impression at once of an extremely discreet and skillful performance. It would be difficult to find fault with the treatment of the masses, the projections, the openings, or the details. The tower is, of course, very large in scale for the rest of the church; but the architect has gained so much in his interior by the large dimensions of his tower that he can give a plausible excuse for them. But in other respects, the exterior reveals a design, to which no technical exception can be taken; and it affords an admirable example of the way in which thorough training stands by an architect in dealing with a problem which from his point of view may not constitute very promising material.

The interior of the church is furthermore even more successful than the exterior. Mr. Dyer has accomplished a difficult task in reconciling the appearance and something of the plan of a Tudor Gothic church with the necessities of a Methodist meeting house. A Methodist church requires a building which is primarily an auditorium, and which there is no occasion to use for processional purposes. In the present instance Mr. Dyer has made an auditorium, while at the same time

keeping much of the atmosphere belonging to the oldest type of church interior. The auditorium is centered by the tower which covers the intersection of the transepts and the nave and which has to be large compared to the dimensions of the nave, just because the church building is primarily an auditorium. A larger nave and a smaller tower would not have made a good room in which to hear. Moreover, the interior effect of the spacious tower in relation to the choir, the nave and the transepts is very fine, indeed, as anyone may infer by turning to the colored reproduction, which is printed as the frontispiece of this issue of the Architectural Record. The interior is exceptional among modern American churches, because of the lavish but very intelligent use of color; and the effect of these colored decoration, and the abundant light which streams in through the windows is both rich and soft.

**REINFORCED
CONCRETE**

The technical subject which most interests at present the public concerned with building operations is that use of the combination of iron and concrete known variously as "reinforced concrete," "armored concrete" and the rest. It is natural enough that a literature should arise around the subject and grow with its growth. Indeed the literature is needed even more in this country than in some other places for, perhaps somewhat contrary to the general opinion, modern concrete construction is of "foreign extraction," and even in the matter of its development is very much in the same position as the automobile—that is American activity has been largely confined to adaptation and improvement. The main ideas are French. The latest book on the subject, and let us say at once one of the best, is "Reinforced Concrete," by Charles F. Marsh, published by D. Van Nostrand Co., New York City. In it we are given an excellent review of the subject, a description of the various systems that have been devised so far, with an account of the materials used, the bases of practical construction, necessary calculations, and an account of some structures that have been erected in reinforced concrete. It is really an encyclopedia of concrete construction up to date and a book of sterling value for the student, the constructor and the architect.



THE SADDLE AND CYCLE CLUB.

Edgewater, Ill.

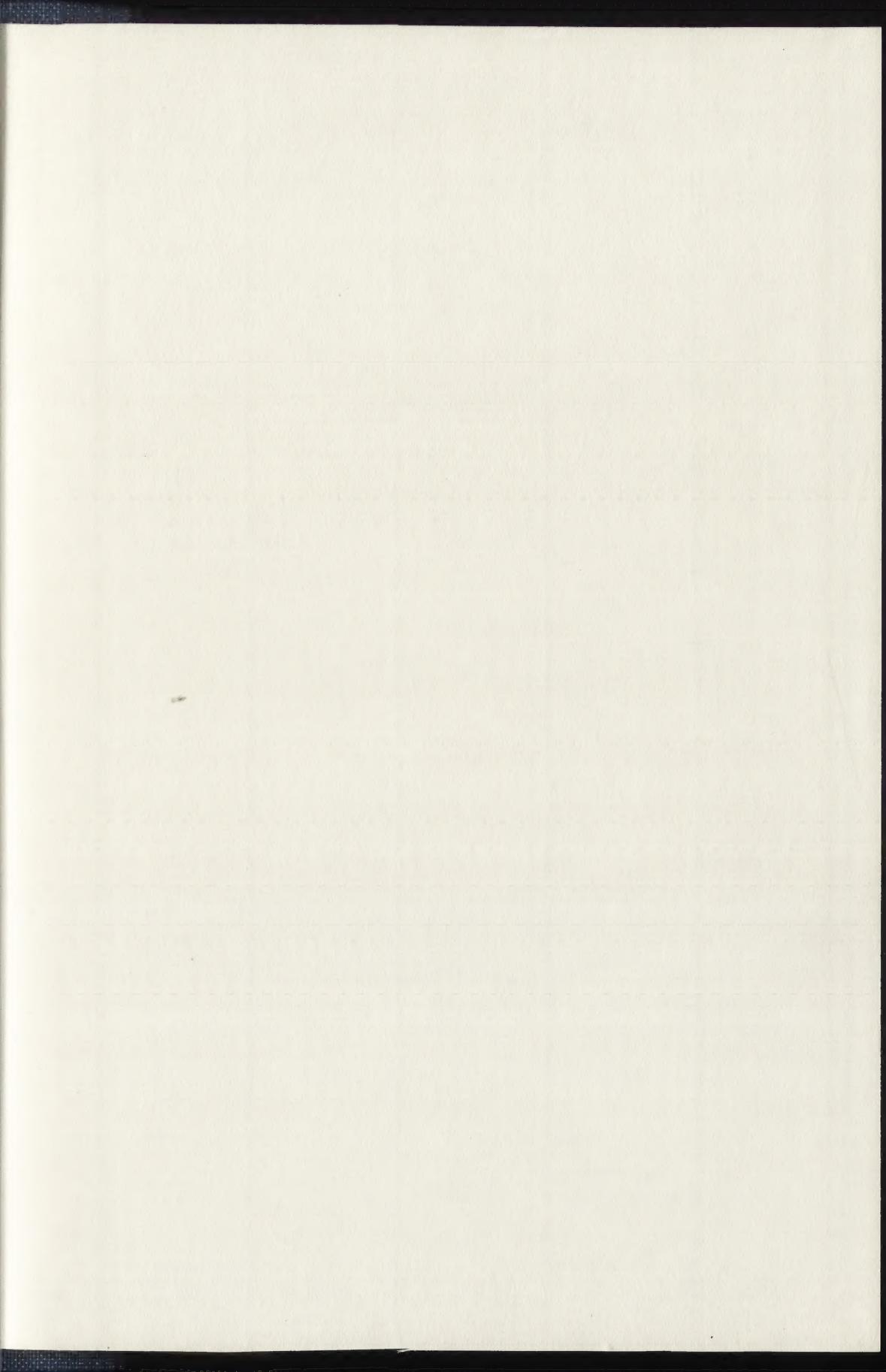
Jarvis Hunt, Architect.



THE SADDLE AND CYCLE CLUB.

Edgewater, Ill.

Jarvis Hunt, Architect.



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